

# THE ETUDE

## Music Magazine

May 1934

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*Jos. Haydn*

Allegro

The heavens are telling the glory of God

A musical score for a piano piece. It features a treble and bass clef with a common time signature (C). The melody is written in the treble clef, and the bass line is in the bass clef. The text 'The heavens are telling the glory of God' is written across the middle of the score in a red, serif font. The score includes various musical notations such as notes, rests, and chords.



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VOLUME XLII, NO. 5 MAY 1934

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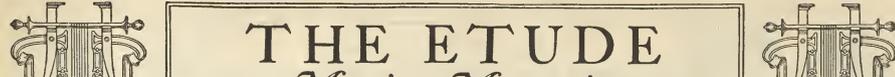
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A MONTHLY JOURNAL FOR THE MUSICAL, THE MUSIC STUDENT AND ALL MUSIC LOVERS

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THE WORLD OF MUSIC

Interesting and Important Items Gleaned in a Constant Watch on Happenings and Activities Pertaining to Things Musical Everywhere



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CZECH MUSIC filled the programs for February 1st and 3rd of the Cleveland Orchestra under Arthur Rodzinski.

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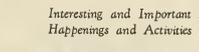
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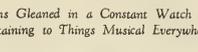
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WHEN THE MUSICAL SOUL OF THE HOME IS MISSING

## The Soul of the Home

PRECISELY as you have a soul—that mystic something which, when it departs, ends your earthly being—so do homes have souls, without which they become dead homes. Because thousands of American homes have placed their souls in jeopardy, many wise people are beginning to realize that, if this is not remedied, a grave menace to the very foundations of our state will be the result.

The soul of the home has to do with those domestic forces and social customs which work to keep the home together as a unit, to bring inspiration, personal betterment, spiritual love, higher light and genuine joy to all of the members of the home. All these things must grow within the home and must be nurtured by every member of the home.

The home that is so little attractive that most of its members prefer to desert it a good part of the time for the cabaret, the club, the golf course, the movie, the automobile, the dance hall and every imaginable outdoor attraction, has ceased to deserve the name of home. It has degenerated into a mere house, giving shelter and a place to eat and sleep, entirely lacking in those things that, we all know, must be a part of real American home life.

It seems hardly necessary to note that where this condition exists something is terribly wrong in our social system, something which may even jeopardize the existence of our American state.

The unit of what we are proud to call American standards of living is unquestionably the American home. Even those Americans whose ancestral roots reach back to those parts of the European continent where there is no comprehensive equivalent of the English word "home"—where most functions and activities are held outside of the house, at restaurants, beer gardens, parks and theaters—must realize that in our American system the larger prosperity of our industrial and agricultural life depends upon the home as a unit. If we abandon the American home, we must abandon the American standards of living and character, upon which our liberal incomes and national business structure have always depended.

Therefore one of the very first responsibilities of American parenthood is that of making the home a shrine to which all its members come with real joy and gratitude for the opportunities which it offers. In that period when our home days started with family devotions and ended in fireside song, as we people were producing many of our most representative Americans, who created the sound and prosperous conditions for which we became world famous. Parents in that wholesome era had no fear of the children becoming gunmen, racketeers, abandoned women or drunkards. The influence of the good father and the noble mother was so strong that the danger of bad company was slight.

More than this, the home was made a wonderful place in

# The Singing Student's Vacation

By the famous Dramatic Contralto

SIGRID ONEGIN

OF THE METROPOLITAN OPERA COMPANY

As Told to R. H. Wollstein

which to have a genuinely good time. There were spirited gatherings of friends, interesting books, fascinating games and charming music in which all might participate. The family gathered around the fireside, or the reading table, or the piano, and there was always a means of gratifying that fundamental human desire "to do something." All over the country whole-

some Americans are fighting to preserve the American home spirit. These homes never bred Capones, night club queens, bootleggers, kidnapers and bandits. But in thousands of homes today the American ideals are sacrificed for mechanical and artificial entertainments which take the young folks from the fireside. Have these entertainments made them happier? The question is absurd. Have they made them finer citizens? The answer, in countless cases, is tragic. Parents with judgment, in all parts of the country, are beginning to realize this and are determinedly setting out to provide a remedy. As we see the remedies they are:

1. The parents themselves must take a stronger hold of the situation and abandon the laissez faire attitude of letting the young folks run wild in their frantic desire for profitless amusement. At the same time, they must, with strategy and discretion, provide wholesome activities to take the place of the home-demolishing counter-attractions.
2. Home activities, that provide "something to do" that is constructive and elevating, must be a part of the daily program of every young person. Profitable avocations and studies are without number, and it is a very stupid and unprofitable parent indeed who cannot find what is required.
3. The younger members of the home group must be imbued with the home spirit, the need for sticking together—the "family clan" idea. Particularly must they be made to see that their own interests and their own themselves must carry on in their own lives. More than this, they must be made to realize that the growing periods of leisure are such that, unless they develop some profitable way to spend their leisure time, their lives may become miserably unhappy.
4. They should be taught that participation in any avocation gives infinitely more permanent joy than merely watching others perform.

It is because of this that the piano, representing as it does the portal to the great world of music, must become year by year a more and more important factor in the home. Have a radio, by all means, and have a good talking machine, but do not let the young people of the home get the monumentally insane idea that these marvelous and necessary instruments can supply that musical understanding and joy which can come only through actual music study. The performance of music makes the value of the radio, for instance, far greater to the individual than it could possibly otherwise become.

The writer once saw a comedy performed by an admirable company of actors in Copenhagen. The audience was convulsed and it was obvious that the performers were meeting with great success. Not understanding Danish, however, the writer spent a wasted evening. Although the comparison does not exactly apply to music, which can be enjoyed to an extent by those who have not studied this fine art, it nevertheless is one which is often forced upon us when we have seen musically untrained people listening to concerts and radio programs. In these days, when music is "everywhere" in the home of culture has long since ceased to be a mere piece of furniture; it is a great and real necessity.

Deplorably true it is that, as a result of the World War, economic and social conditions arose which in thousands of homes detracted from the interest in the piano, and that, due to the housing problem, many young people moved into quarters so tiny that a piano could hardly be accommodated. Yet there is always a way through which those, who earnestly desire the solace of a musical instrument, can find a place for it.

This is no silly proposal to revive the anemic and costed

morals and conventions of the late Victorian era. It is a plea for the real happiness and security of millions of red-blooded young Americans, who have been set rudderless upon the open seas in a great ecological hurricane.

A home without the equipment for cultural development is a soulless home, a dead home. The piano in this musical age is one of the most important means for higher and finer cultural development.

## A JANGLE OF SOUNDS

ASK the ubiquitous "man in the street" whether he likes a symphony concert and he will possibly answer, "I like any kind of music that is not merely a jangle of sounds." Just what he means by a "jangle of sounds" depends upon the individual. If he thinks of music at all, he probably has had the experience that a very, very low sound, such as the deepest notes of a great organ in a cathedral, vibrates so powerfully that he has been able to feel the reverberations; and he has also noted the excruciating, nervous vibrations that have arisen from the very, very high sound arising from the scraping of a knife over a plate. He also knows that somewhere in between these extremes of sound men, known as composers, have taken sounds and made them into patterns known as melodies, which in turn they have formed into designs of more or less orderly arrangement that appeal to the sense of beauty and proportion, much as a maker of stained glass windows would pick out various bits of glass and form them into a beautiful window. Naturally he expects the resultant piece of music or the window to "mean something" to him. If it is merely an indiscriminate scramble of colors that seem to have no relation to each other, there is nothing to appeal to his sense of design, contrast, mass or proportion. We cannot blame him if he makes his escape from the symphony concert when he hears something which gives him the "jitters." Symphonic "riots" are admittedly interesting to those of us who are watching with great curiosity the tonal experiments of innovators, great and small, who are exploring courageously beyond the frontiers of present-day conservatism. Yet, it does seem unreasonable to expect the musically untutored to be used as tonal guinea pigs upon which to try out these excesses of modernism.

## DOES HIGH ART COMMAND GENERAL PUBLIC INTEREST?

MUSICIANS, who sometimes grow trembly and weakened in face of the onslaught of musical trash, know, down in their hearts, that there is always a public for the best in their art, if its appeal is both lofty and human.

At the Century of Progress Exposition in Chicago, the Art Institute had the whip hand of the art exhibition. This was not held in some flimsy, newly-made building on the Fair grounds but in the substantial, fire-proof building of the Institute on Michigan Avenue. This was a wise precaution, because the exhibits were many priceless—were valued up in the dizzy millions. Did this exhibition, with its unbending idealism, pay? Attention, ye cheap agnostics. The attendance ran day after day from thirty thousand to fifty thousand visitors. Practically all paid an admission; and the art show, which cost over \$90,000 to present, was very successful financially.

Few countries of the world could have paralleled this attendance and interest. Nothing could indicate better the elevation of the desires of our citizens for "the best and nothing but the best." In music a similar appreciation is developing magnificently; and those musicians who have the good sense to hold to their ideals and those musicians who have the gratification which wide public success always brings. Don't get jazzphobia. The "big bad wolf" already has lost most of its teeth.

"In an artist's life, sometimes wild tempests succeed each other with bewildering rapidity, and so it was with me. Hardly had I recovered from the shocks of Weber and Shakespeare, when above my horizon burst the sun of glorious Beethoven to melt for me that misty misty veil of the holiest shrine in music, as Shakespeare had lifted that of poetry."—Berlioz.

THE THREE to four month summer vacation confronting the average American music student offers a problem that is utterly strange to the European. In Europe, of course, we have great Ferien, big vacations, but they are never more than six weeks long, and are needed for mental relaxation and body building. Some students go further than this and use even that time to polish up their musical education, as opposed to straight vocal practice. A certain amount of rest is necessary, and, even if a student is positively lazy during the vacation, six weeks can't do much harm. But here in America you have just twice that amount of time to put in! And four months—a third of a year!—when badly spent, can be harmful. However, there is much that you as a serious music student can do to transform the potential harm of the unsupervised summer period into very actual help.

First of all, you must have a good rest from the vocal routine of the active season. I heartily believe in this. I should not go so far as to say that a singer needs more rest than other music students, but the entire vocal mechanism is so within the body and so very susceptible to general body conditions, that fatigue shows in the voice more quickly, perhaps, than it does in the fingers. Thus, I would advise you first to take four weeks of complete relaxation. Such rest is needed, not merely to give the voice itself a chance to recuperate, but to build up the fitness of the entire body. And, when I speak of a rest, I mean—a rest! I don't mean a mere change of activity. Don't stop singing in order to gad about and go to lots of parties and smoke cigarettes and drink cocktails!

## The Re-Creating Rest

MY OWN normal vacation routine is to get away into the country somewhere and do just what I advise for you. For four weeks I rest absolutely. No practicing, no coaching, no singing parties. I exercise in the open air as much as I can and lead a very regular life. I love to walk and go on long hikes, but most of all I go in for swimming and horse-back riding, because these sports strengthen the abdominal and diaphragm muscles, which are so vital to correct breathing and good singing. I live simply, get lots of rest and sleep, and, while I do not cloister myself from amusements and pleasant people, I try to have a real rest cure. And my voice is always the fresher for it. I feel new-born and entirely ready for the strenuous activities awaiting me.

When that month is over I use any remaining vacation time for coaching new music and reviewing old music, and for general musical reading and investigating. I still treat the voice gently and work no more than two hours a day. Of course, my voice is controlled today, and I never have more than six weeks of vacation time. But you students of singing, with twelve weeks to account for, must prepare your summer schedule differently.

Once your month of rest is over, I should advise you to spend at least two hours a day on straight vocal work. Because you will be working alone, without a teacher to explain to you and guide you, I should avoid any strenuous or difficult music which

might present new problems, the solution of which is beyond you. However, I should use the time to perfect the greatest, most beneficial, of all vocal exercises, the slow scale. Lilli Lehmann always referred to it as the *grand scala* and said that, if a soprano could master it perfectly, she needed no other vocal equipment to prepare her for *Isotta*. And she was right.

## The Encompassing Scale

THIS EXERCISE is simply a chromatic scale, covering your entire normal range and sung extremely slowly, on whole notes. It sounds easy. It is the most difficult thing a singer can master! Of course, the point of the exercise is not simply to "sing a scale" but to master breath support, throat relaxations, timing and voice control, so that each tone floats out free, full, unforced, pure. The utter simplicity of the notes you sing forces you to concentrate on sheer tones. The great length of time you hold each note regulates your breath control and probes tone purity. This exercise is equally beneficial for all voices. It was developed, I believe, by the great Marchesi (and later endorsed both by Garcia and Lehmann), on the theory that all voices need, basically, the same purely vocal treatment, and that individualities of range, quality and color can be developed later, once the basic vocal (or physical) mechanism is in good order.

Begin with the lowest normal note of your range and work up gradually, half a tone at a time, to your highest normal tone. In each case I have stressed the word normal, because the exercise should be taken under the freest, most natural conditions, and range building can involve effort. Sing the notes simply on *AH*. Hold each one for the full duration of your fullest breath. Work slowly. Listen for the sound and watch out for the feel of each tone. It must be free, full, not breathy, unhampered, clear. It must float out through you, without effort, like wind through a reed. If the first tone you sing falls short of this in any way, don't go on to the next one until you have repeated it, cleared it up. You may have to repeat each tone many times. When you have "got" a tone, then repeat it again, perfectly, and use the sensations of the good tone to build on, in preparing the next one. It may easily take you an hour to complete this *grand scala* of your entire range, which should be two and a half octaves at least. It is the supreme vocal tonic. I never begin a singing day with anything else. It is so to speak, my musical morning prayer.

Occasionally, of course, I have tried to plunge directly into *frete* scale work or coloratura passages. Sometimes, as on tour, the pressure of time would make it so much easier to do this. But it doesn't work out well for me. Always I have to

go back and work through my *grand scala* first. It does for the voice exactly what a good massage does for the muscles. If you take an hour a day this summer to develop your *grand scala*, you will have laid the foundations for a life-time of good vocal habits—and you will be amazed at the freedom and power you will have acquired for next season's work.

## Making Songs Sing

BUT AN HOUR a day of scale work doesn't even begin to scratch the surface of the many interesting things your vocal student can do to amuse and improve himself over the summer. Take another hour during the day (not immediately after your scale work) to review songs that you have sung, and to try your hand at coaching new material, entirely without help. It is very interesting to see just what you can do with a simple new song, quite unaided. Your teacher will gladly list you a number of songs that are suitable for you. The test is to read the music, observe the indications, and create the breath of life and shading and feeling for it—alone.

As a vocal student you, however, must guard against the danger of concentrating on singing, to the exclusion of general musicianship. I attended the Conservatory at Wiesbaden, where I had my first training, as a girl of fourteen, the vocal students took singing as a "major" subject, and were required, in addition, to select two "minors." We could choose among piano work, violin, theory, music history and ear training. I chose piano and theory, as of course, is the ideal system. One doesn't want to remain merely a singing student. One aims to become a well-rounded musician.

General musicianship, then, is the rich, inexhaustible field which the vocal student can explore, unaided, over the summer. How much do you know of theory? Scales, chord and interval relationships? Get a reliable elementary book on music theory and spend half an hour a day working through it by yourself. Then "prove" it at the piano, and see what fun it is to "watch the wheels go round." When you feel you have mastered the fundamental interval relationships, try to transpose some simple and regular melody. Try it on the piano, and try to write it down, too. Later on, it will be of great service to you, to be able to transpose songs for your own use.

## The Fulfilling Instrument

HOW DEXTEROUS are you at the piano? That most necessary handmaiden of the singer's art must come in for a share of your attention! Practice half an hour a day at the piano—not simply long accompaniments, but the easier piano classics. Develop finger agility and sight reading. Try to read through some simple piano duets with another student of singing, whose approach to pianistic problems is similar to your own.

How much do you know of music that you haven't sung yourself, or that hasn't been used in your own past seasons? Hunt up new music—classic, modern, anything,



SIGRID ONEGIN

everything!—and read it through, absorbing its style along with its notes. Organize a sort of borrowing library with your friends who may have music that you have not or who may like to look over yours, in exchange. When I was a young student, I used to "explore" a different composer, or a different "school" of music each summer. One year, I attended lectures on Bach, and read through quantities of masses and cantatas—works for bass and soprano which I could never possibly sing myself. Years later, when I sang the "Missa Solemnis" in Amsterdam, and Dr. Mengelberg asked me where I had ever learned so distinct a Bach style, I sent a mental greeting to the little girl I used to be, and thanked her for not having frittered away that summer! Later, I did the same with Brahms, Beethoven, Schubert, Schumann—all sorts of natural and cultivated myself in them and tried to learn their secret. The best way to study a composer is to step yourself in his works for weeks at a time. And when you ever have a better chance of getting weeks at your disposal than over the summer?

**Tones Otherwise Produced**  
**HOW MUCH** do you know of other instruments? Not their playing, necessarily, but their properties, their use? At one of the rehearsals I prepared with Toscanini, I heard that great conductor ask a singer to approach a certain tone "like a clarinet." What distinctive tones would rise up in your mind if Toscanini said that to you? Can you project a mental attitude to tone in terms of a violin or a flute? Suppose you try and learn! Any teacher of those instruments in your town will, I am sure, be only too glad to allow you to visit his studio and learn the simplest basic characteristics of the instrument's use and sound. If such a studio is not available to you, your friends and classmates will gladly show you the strings of an instrument that is strange to you, and you can talk things over together, reciprocally. Such knowledge will be invaluable to you

**The New Piece**

By ESTELLE WILLIAMS

NOTHING pleases a young music pupil so much as a new piece. No matter how attractive the little exercises in his study book have been made, they cannot equal the new piece of sheet music with pretty illustrated cover. At the close of the lesson period, after he has received his new piece, he will walk home in a happy daze with it on top of his other music. And, before he has hardly time to take off his shoes, he will sit down to the piano and try to show Mother how "terribly pretty it is." Since new pieces mean so much to pupils, a teacher should spend a little forethought before selecting them. As in stories, the attractive title compels. A title like *The Answer of the Maidens* would not attract a child's attention half so quickly as one like *The Ghost or Playing Jacks*. *The Ghost* would sound interesting to any child—boy or girl. Naturally the best material can be selected only by learning a child's interests. If playing jacks or base-ball has become the biggest adventures during the recess period at school, the teacher should give them little pieces about these games. If he has any boy-scouts in his class, he

"Children of high school age are strongly emotional. They should be given lots of music, not only because of its value as an education, but because music is the food of the emotions. The great problem of education in the adolescent years is not in developing a solid amount of knowledge, but in translating youths' fundamental longing and various emotions into appropriate ideals of spiritual expression and conduct that shall serve as foundations for the adult years. And no subject can so well perform the function as music."—MERLE PRUNTY.

later on, in studying breathing, phrasing and working with other instruments. How fluent are you in foreign languages? I should certainly not advise you to work up the pronunciation of a foreign tongue by yourself unaided. But why not read a bit—in French, Italian, German? Get hold of some opera librettos and find out what they mean. I suggest these operatic texts chiefly because they generally come printed with one page in the language of the work and the other in English, and you will not need a dictionary. For a course, your language teacher or your high school or college teachers will, I am sure, recommend to you standard works from the literatures of these musical lands, in editions with vocabularies, which will make the reading easier for you. The sincere artist, of course, wants to master the languages themselves, not merely the words of a song.

So then—what shall you do over the summer? Well, if you practice your *grand scale* faithfully for an hour a day, and add another hour of non-strenuous song work, if you play piano half an hour a day and work at theory another half-hour, you will have three hours creditably accounted for—and think of all the fun you can have during the rest of the time, with instruments, composers, new music, books, languages, and out of door sports! And I haven't even touched on music history! The summer will be all too short to explore it all!

**SELF-TEST QUESTIONS ON MME. ONEGIN'S ARTICLE**  
 1. Why is it that the singer needs frequent periods of rest?  
 2. What qualities must be sought for in perfecting the "grand scale"?  
 3. In what other branches of musicianship should the vocal student be trained?  
 4. Why is a knowledge of piano particularly advantageous to the singer?  
 5. In what non-musical studies should the singer engage?

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should give them military marches or descriptive outdoor numbers. If a pupil prefers army pieces with lively movements, he should not burden him with an entire repertoire of *andante* movements of a dreamy character. The old saying, "the other fellow's grass always looks the greenest" is true in music. A pupil listening to another pupil play over his new piece, will likely think it a lot prettier than his own and beg the teacher to let him take it next. So a good plan is for the teacher to let the pupil select a few pieces occasionally.

The old saying, "the other fellow's grass always looks the greenest" is true in music. A pupil listening to another pupil play over his new piece, will likely think it a lot prettier than his own and beg the teacher to let him take it next. So a good plan is for the teacher to let the pupil select a few pieces occasionally.

Remembering the significance of a new piece at school, the teacher should give them little pieces about these games. If he has any boy-scouts in his class, he

**Holding Notes**  
 By CHARLES KNETZGER

SUSTAINING tones with one or more fingers while the others are playing different parts of a passage is not the least of the problems confronting the would-be performer on the piano. Cramer's *Study in B flat* has many measures like the following, in which notes are tied over into the next measure.

Ex. 1

Ex. 2

When playing on the organ the slighting of holding-notes in any piece or exercise is very noticeable, because these tones usually form one of the parts or voices. The effect is similar to that produced by a singer who holds his notes for only part of their full value or takes a breath between syllables. On the piano the fault is equally bad, although it does not strike the ordinary listener so readily as when perpetrated by a singer or an organist. Schumann's *Impromptu in Op. 90, No. 4*, has the oft-recurring figure:

Ex. 3

Here the C being held and slurred into the B flat on the third beat of the measure will prevent a break in the melody.

Ex. 4

The happy-go-lucky player usually fails to notice the double stem on the second note, playing it merely as a sixteenth.

**Guiding Signs in Music**

By FLORENCE L. CURTIS

MARY DEVER observed signs of expression in music. On day after day she played her piece mechanically, Miss Wells, her teacher, said, "How would you like to drive with no signs along the way to a guide you?"

"Suppose you came to a grade and there was no sign saying, 'Dangerous hill. Go into second gear.' You would stay in high gear but how frightened you would become before reaching the bottom of the hill!"

"Why isn't there a warning sign?" you would say angrily.

"Signs in music compare with signs along the highway. They are signs as a guide to make the way clear for right playing. In-

stead, you could no more get along without guiding signs in music than you could travel without them on the highway.

"Think of expression marks in the following way:

"The treble and bass clefs are signs indicating what road to take. Such signs as *andante*, *large* and *moderato* represent the speed limits of the musical towns. Be sure to observe them. *Rit.* means 'danger,' 'go slowly'; *a tempo* means 'resume speed';  $\infty$  is a stop sign (red light)."

Mary soon was all eagerness to be able to master the traffic signs in music, and Miss Wells noticed a marked improvement in her very next lesson.

**Making Piano Technic Simpler**

By the Well-Known European Teacher

ELSA RAU

OSIPP GABRIELITZCH WRITES:  
 Miss Elsa Rau is a prominent music teacher in Munich, Germany, and has a large following of students. In reading her article I was favorably impressed by it and recommended it to the 'Etude' for publication.  
 Miss Rau's ideas on piano technique seem to me very well founded, and at the same time most practical. She calls attention to observations which many advanced pianists have made at one time or another, but which, so far, have not been receiving the general attention they deserve.



The index finger has in each of these three combinations a different position and touches at a different point on the key.

Many of the reputed difficulties in piano-technic are rendered easy by such preparatory work. Often in daily life, for instance, in moving or carrying something, the slight adjustment in applying effort renders the action much easier; so also in piano practice the separate playing of each interval economizes the effort and banishes fatigue. The following, from Chopin's Etude, Op. 10, No. 1, illustrates this:

Ex. 1



Ex. 2



Ex. 3

Technical problems, which modern theory has reduced to formulae, do by this method often solve themselves. The seven graphic illustrations of this article are worthy of close study. The experienced student will comprehend their practical significance. In each case the photographs show the position of the fingers when playing the notes immediately below it.

WHEN ONE considers the development of pianoforte technic and its methodical treatment, one is struck by the strange fact that it has never been widely insisted upon that the position of the hand and its function must be the starting-point for the coordinated movement of hand and arm.

By coordination we mean the interdependent movements of the corporal machine, such as are automatically involved in our everyday handling of things. We can depend on the mobilization of the right groups of muscles and tendons into action, whenever a particular movement of the hand calls for it. The greater the force and the bigger the movement required, the larger the number of muscles responding to the call for action. The point is best illustrated by the artisan at work. To produce the finished article, he must concentrate on handling his tools in the most efficiently practical manner. Individual skill and practice combine together, while each movement has a conscious objective, and each directing motion of the hand is a step nearer the goal.

**Movements Made Conscious**

DIFFICULTIES seem to arise so soon as the pupil is called upon to execute at the piano movements similar to those which in ordinary daily life he makes without reflection. That is, he can handle well enough a hammer with strength proportionate to the matter in hand, a tap from the wrist, a bolder stroke from the forearm with fixed wrist or a powerful swing from the trunk. But, when he must exercise similar coordination at the keys and play staccato through the various degrees of strength, he feels lost. I do not intend any reference to the technical perfection that is built up only after years of experience, but wish the simile to apply only to the bare foundation, when the pupil must learn simply to use his arms naturally at the piano.

If one lays down some object or other, for instance, a pencil, on the keys of one of the higher octaves and says to the pupil, "Please hand me that pencil," the latter at once stretches out his arm just so far as is necessary to pick it up conveniently. But, should one desire him to play a sixth exactly at the same spot, the aim of the motion being different and the touch in playing being not a standard (and hence self-directive) motion but a reflective striving after the correct manner, he becomes anxious and in consequence influences the otherwise natural motion of his arm.

Those ordinary, daily movements which we have exercised and practiced from youth up naturally need no theoretical instruction as to laws which govern their function. The playing of an interval on the piano, however, is no simple one-sided task, but one that involves heterogeneous aspects of gesture, sound, music, and so forth. The intricacy of the action and the efforts to explain the theory of it tend to obscure that facet of the problem which lies nearest, namely, that the space of an interval implies a definite "grasp." The teacher's task is, then, to make clear that the interval to be spaced is as concrete as an object to be grasped in the hand. When the pupil has this feeling and can pose his fingers as though they held an object corresponding in size to the interval to be played, then the necessary coordination (in this case)

also comes automatically. The arm especially follows the hand as naturally as in ordinary life. The further coordination, tension and relaxation of the muscles, is governed not by outside direction, but, as it were, by an inner instinct of the effort required.

**Grasping Intervals**

TO ATTAIN the position of the arm in its naturalness, as has been mentioned in the foregoing, even in the most rapid series of notes, the series must be split up into intervals of generally two (sometimes three or four) notes, and these divisions quite separately played over, *grasped*, like an object!

The way in which the fingers take hold of the interval (as though it were a concrete object) gives also their position and direction. Consider the way a man places his fingers to ring a bell and then ask yourself: "From a purely anatomical point of view, can the old method of teaching, to play with fingers bent double, be anything but unnatural and incorrect?"

With the help of concentration one can accustom oneself to "grasp" in the already suggested manner each interval as it eventuates. The position differences are often minute; but yet they do change, not only with the size of the interval or with the fingering, but also with the position of the octave. The position is different, for instance, when the fingers play on black, and when on white, keys, or when one finger lies on a white with another on a black, key.

In preparing a passage, each separate interval must be grasped in the most natural way; the preceding as well as the following position must be noted and applied to the sequence of tones. By this method, elasticity of touch and technical skill will be acquired since the coordination of movements will be organically natural and all impression of uncertainty will be eliminated. Let me give a few simple examples from Bach's *Prelude in C minor*:

Ex. 4

### The Educational Running Mates: School and Music Teacher

By ARTHUR SCHWARZ

Every study associated with another study of a like nature is more vital than when pursued as an isolated subject. Therefore all studies should be made dependent upon and complementary to one another. This has long been recognized by psychologists as the most efficacious manner of making the things studied a real part of the person's life and of developing to the highest level, imagination and memory.

Especially between the music teacher and the school teacher is this educational alliance essential. The school teacher, far from being indifferent, will gladly cooperate with the music teacher; and the pupil, caught between sympathy on the one hand and enthusiasm on the other, will reap the richest benefit. The music teacher first of all should discover just what literature is read in the grammar school, the High School, and the College in order that the music assigned may dovetail with the school reading. A few examples suffice to indicate the program and suggest the Scott's "Ivanhoe" is a perfect setting for *The Tournament* by Nevin, for there is a remarkable description of the tournament in Scott's tale. "The Legend of the Holy Grail" naturally calls to mind the story of that name by Eastwood Lane. "Hampel's suggests Nevin's *Ophelia* and Chopin's *Nocturne, Op. 31-1* ("After Hamlet," Chopin is said to have first entitled it); "Macbeth" suggests Grieg's *Watchman's Song* and MacDowell's *Hexameter*; "Paul Revere" is ably assisted by Frank Lynes' story of that name. There is *Abraham Lincoln* by Blake, for Lincoln's birthday, and Tchaikovsky's *Jane* for "The Vision of Sir Launfal." Constantin von Sternberg's lesson in *THE ETUDE* some years ago upon "The Elocution of Melodies" included the Bach *Two-Part Invention in F Major*, and to did first six notes had these words, "This is the month of Spring. Pupils who have read Milton's 'Allegro' relish that invention."

Music judiciously chosen to fit the reading courses in the schools will fire the imagination of the pupil. Music teachers might with profit suggest the school teacher for help and in this way, perhaps, give an impetus to the movement of further cooperation between these two running mates of education.

### Friendly Notes

By GLADYS M. STEIN

WHENEVER a young pupil has an extra well prepared lesson it will help both him and his parents if the teacher will write a short, friendly note to his mother, letting her know that the child is really making good progress. This should be sent by mail.

So many times when the instructor is well satisfied with a pupil's progress the parents are not. They expect to see results and cannot see the gradual improvement as does the teacher. Praise of a carefully practiced lesson will make the pupil interested in preparing a more of the same kind. A note of like approval, which reminds us of that old proverb, "Sugar catches more flies than vinegar."

## RECORDS AND RADIO

By PETER HUGH REED

RADIO IS a sea of shifting tides, an ocean of multiple emotions, which has altered the status of musical culture in more ways than one. It has increased its tidal expanse to world-wide proportions and at the same time worked to undermine its development in more than one channel. Like the sea it is both ruthless and devastating in its activity, if unrestrained or injudiciously employed; for at the same time that it popularizes it also nullifies.

New Music, a quarterly publication edited by Henry Cowell, has decided to bring out four records a year. These discs provide wide opportunities of hearing works by contemporary American composers.

The first disc issued contains an *Andante* from a string quartet by Ruth Crawford (a dirge, remarkable for its melancholic intensity) played by the New World String Quartet, and three songs (*Cowdery, The Railway Train, and Mystery*) by Adolph Weiss, the poems by Myler Dickinson.

An *Opera of Bohemia SMETANA'S "Bartered Bride"* (Victor set M193) and Strauss' "Der Rosenkavalier" (Victor set M196) are two timely and important operatic recordings, both of which maintain and set forth the character and spirit of their respective stories in a most commendable manner.

The gaiety and effervescence of Smetana's opera is ingratiatingly set forth by native singers, who enter into and maintain the spirit of the score with its vivid and amusing pictures of Bohemian life and temperament, in a wholly commendable manner. It is good to find that they never permit the comedy to degenerate into "caricature or broad farce," as all too frequently happens in the presentation of this opera. We find the Czech language fascinating; its soft syllables seem particularly suited to singing.

"Der Rosenkavalier" set has one of the most ideal casts ever assembled for an operatic recording. The four principal parts are sung by Lotte Lehmann (*Mrs. Scholtzi*), Elisabeth Schumann (*Sophie*), Maria Olaszewa (*Octavian*), and Richard Mayr (*Baron Ochs*). In the recording of this opera, the idea has been to present the most significant passages of the score. This, we believe, has been judiciously accomplished.

### Retrieved Through Musicianship

THE UNITED patrician sensibilities of Joseph Szigeti and Sir Thomas Beecham make the recording of Mendelssohn's "Violin Concerto" (Columbia set 190) a performance *par excellence*. Szigeti is ever the musician first and the fiddler second. His superb phrasing, his avoidance of showmanship and the elegance of his tonal quality (on the whole) are well suited to this work. At the same time that he asserts this work's right to popularity anew, he retrieves it from the ordinary by the aristocracy of his playing. Beecham's supremacy in rhythm is well exemplified in the recording of the delightful Handelian ballet music. "The Origin of Design" (Columbia disc 68156D) is a gem, an arrangement made by Sir Thomas, is made up of *Bourree, Rondeau, Gigue, Musette, Battle and Finale*.

The United States recognizes Russia and a recording company recognizes a Soviet composer's symphony. We refer to the recording of Szostakowicz' First Symphony, Victor album 192, played by Stokowski and the Philadelphia Orchestra. Szostakowicz, one of the Leninists group of Soviet composers, is a pupil of Glazunoff. His First Symphony, written in 1923 (his seventeenth year), is a vital and arbitrary work which betrays its composer's creative adolescence. Regarding this work, Olin Downes tells us that the composer's ideas "are all of the present political régime, and these, ideas colour his art." That the symphony avoids the exploitation of melody and sentiment in the accepted sense there is no doubt, but whether this is to be considered revolutionary or not is a matter of personal opinion.

### Recitals in Miniature

THAT INCOMPARABLE artist, Lotte Lehmann, contributes two delightful recitals in miniature on Columbia discs Nos. 4090M and 4092M. The first disc contains Schumann's *Ar des Jungs, Sleepy Marienwärdchen, also Brahm's Vergebliches Stuehen*, while the second disc contains Schumann's *Ich grolle nicht* and Schumann's *Erkennung*. Those who have never heard Mme. Lehmann's moving interpretations of the latter songs are particularly fortunate in this latter recording.

A charm of grace and manner, appropriate to the character, will be found in Ninon Vallin's singing of *Manon's* aria, *Je suis accablé*, and the *Grotto* from the celebrated Massenet opera (Columbia disc 4091M).

By the same process of revivification accorded to the recordings of Caruso, two recordings made by Luisa Tetrazzini in 1908 have been given new life and vigor (Victor disc 7883). The arias chosen are from *Bartered Bride* (*Barbier di Siviglia*), both of which are sung with a clarity and purity all too seldom heard nowadays.

Bach's Brandenburg Concertos might well be called the "Good Companions," for beyond a doubt in orchestral music they are a joyous and incomparable group. Following releases of the Fifth and Sixth, Victor now give us the Fourth (Discs 7915-16), competently performed, like the others, by the Ecole Normale Chamber Orchestra of Paris. This is a most exhilarating work, the *finale* of which is a striking example of economical workmanship.

### Sea Fantasy

"L'AMER," Debussy's dream-fantasy of the sea, has always created critical differences, since in it Debussy has created an atmosphere of vague, rhapsodic beauty. A total transcription of a "super-mundane world, a region altogether of the spirit... a sea whose eternal sorrows and immutable enchantments are hidden behind veils that open to few and to none who attend with open ears, it may be, a certain rapt and curious eagerness." A re-recording of this work was badly needed, since the old set failed to do justice to the subtlety of the color in this rarely prismatic score. In the new set (Victor discs 11649-50-51) Piero Coppola again officiates at the orchestra, and his Sir is a performance which equals in every way the sterling qualities of the recording.

## Four-Year-Old Children Make Good Students

By MARIE DIDBLOT

IT IS NO uncommon experience to see the busy fingers of a young child, in a home where there is a piano, seek to bring melodies from the long row of keys which confront him. If there are other brothers and sisters taking piano lessons, the four or five year old child is still more eager to learn to play. Even an only child, although he may be no more than four years old, is many times intrigued with the silent instrument from which it is possible to bring music. The writer knows of a little boy who kept perfect time to any music he heard when he was two years old; when he was three he stood at the piano and attempted to play upon it; and he was only four when he went to a music teacher without his mother's knowledge to ask if the teacher would give him lessons.

But most music teachers believe that it is inadvisable to instruct such young children. A child prodigy, yes, but an ordinary child with an ordinary sense of rhythm, no. And so they wait for a few years until the child reaches an age when there are so many competent piano teachers the piano lessons are apt to suffice and the time for necessary daily practice is hard to find. Some teachers are afraid to accept the challenge offered in attempting this difficult task of giving lessons to the pre-school child, because their reputations might suffer if they should fail.

Though in the ordinary sense these children are too young for piano lessons, it is possible to give them training which will enable them to forge ahead more rapidly when they are a few years older. Teachers who are willing to attempt it are the logical persons to give this guidance, but mothers with some musical background can provide it in their own homes.

A Child's Eagerness AT LEAST one person, a piano teacher in St. Paul, Minnesota, has demonstrated that a young child can be taught to read music, to play up and down a simple scale, to distinguish tempo and to play simple rhythms. Two months ago she was asked to give lessons to a four year old child, a child who had absolutely no knowledge of music. Although her first impulse was to refuse, she finally accepted the challenge and, in giving lessons to this little girl, worked out a very interesting technic for the pre-school child.

The youngster, a prodigy, takes three or four ten-minute lessons five days a week. A holiday, such as Memorial Day, does not keep her away from her teacher's door. When she presented herself early one holiday morning for a lesson, the teacher, by way of making conversation, said, "Your father isn't teaching today?" The child hastened to reply that she taught him at night. She hadn't interpreted the question quite correctly, but further explanation made it clear that every crumb of information she gathered at the piano was passed on to her father.

Books published for beginning pupils were too advanced for her. She was on stiff cardboard lessons which she herself worked out. Each lesson was associated with the interests of children of that age, such as mother and father and other little children. In general the plan was to take the lesson cue for the day from the child's enthusiasm at the moment. Rhymes were a constant delight to the child, and when little jingles about the lessons for the day could be made, it was much easier for her to remember the facts in it.

When the child came for her first lesson a treble clef had been drawn with a colored pencil upon white paper and mounted on stiff cardboard a foot long and about eight inches high. There was a single note on it, Middle C. A picture of a little girl who looked very lonely had been pasted beneath the note, and this rhyme was written about her:

Middle C, is lonesome with no other near; So two little children, B and D, appear.

The first lesson consisted of teaching the child where to find the keyboard home of the little lonely girl whose name was Middle C. The young pupil hurried home as soon as the lesson was over to ascertain whether Middle C had a home on her piano, and when she found it, she assured her mother that on the next day two little girls were coming to play with the sad C.

Before any of these concepts was firmly fastened in her mind, it was necessary to repeat the explanations many times and in many ways. Even when the lessons were about other things, there were constant references to these first lessons. Every reference at the piano was entirely different from anything the child had experienced before, and only after many lessons was it possible for her to make the necessary distinctions in reading and playing notes.

In connection with identifying B it was necessary to use several devices by which she would remember a distinction between bass and treble. The treble clef became *up* and the bass clef *down*. But

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### Playmates of the Staff

DA paper cut-out, took her place beside C the following day, and the youthful student could identify two notes. When the third paper doll appeared, named E, a bass clef was drawn below the treble clef with which the child was already familiar; and, in addition to learning a third note, one more concept, that of the bass clef, was added.

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a stronger device than this was necessary before she fully comprehended. One day as the lesson was about to begin the child expressed an interest in funny pictures. The instructor took her cue from that desire. A bright piece of colored paper was pasted on one side of the cardboard so that it could be turned back like a leaf in a book. Paper animals and small children dressed in gay colors were pasted on the cardboard. Then flaps were cut in the piece of colored paper on the top, the upper flap in the left hand corner being cut in the shape of the treble clef and the lower one similar to the bass clef sign. When the flap was raised the funny pictures were seen.

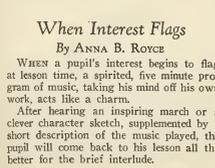
Later this four-year-old had great difficulty in remembering E. A new scale had been drawn and Middle C was given a birthday party. B and D were there, and E, F, and G were also invited. But E was almost too much. Finally the teacher went on to F and G, notes with which the child had no difficulty. The new notes were added to the new chart, and a funny little picture of a child in a bath-tub was pasted above E. Now the little girl had no difficulty in remembering it.

On another chart on which the same group was placed, tiny cut-out birds were pasted above each note. She liked the idea of the birds flying up the scale with her, and every note she struck was that bird's songs. She liked even better the picture of a little boy climbing a long flight of stairs, a picture which was put at the top of the chart.

### Wearing Habit Patterns

NOW she could go up the scale; but coming down was another matter. The notes didn't seem the same to her. She had no mental image and no habit pattern that enabled her to go up and then down. The teacher returned to the first three notes, C, D, and E. Already the child had learned the distinction between colors; so, on a new chart, a blue note stood for C, a red note for D and a yellow one for E. She would play a blue, a red and a yellow note and did not find it difficult to follow the colors down. Then she fully comprehended what it was the teacher had been trying to tell her. Figures of animals and children playing all sorts of musical instruments were pasted upon another chart, and in this way she added a fresh enthusiasm for the music lessons.

A cartoon page from a Sunday paper was responsible for the most important step forward. All this time she had found it difficult to associate the printed notes with a place on the keyboard. Now she is finding it much easier. She has sat on the floor and cut out the square pictures from the cartoon while she waited for her lesson. Each picture was neatly stacked above another, and when it was finished she was very proud of the book she had made. The teacher offered to make her another book. It too consisted of squares of colored paper and cut-out pictures, but a different note. Of course it was much more interesting by pasting colored pictures in the corners. When the book was completed, she was told to look at the note on the first page and then try it on the piano. After the first note was played. (Continued on page 326)



HOOT, MON! THE PIPERS ARE COMIN' Ian Ingheter, of Revelstoke, Canada, who took up the pipes at four and thrilled his Scotch-Canadian friends

# Intensive, Profitable Summer

It would take volumes to give a teaching and study guide for all the successful music education materials that are available. While some of the outstanding works have been selected to outline these Special Summer Courses, teachers, wishing to use other works, readily may utilize the guide here for an intensive Summer Course. It is given as a measuring rod in laying out recommended that teachers seeking detailed plans for any other book to be selected advise on first procedures in the instruction

# Vacation Music Study Calendar

of piano beginners purchase and read such Teacher's Manual for "Technic Tales," M. Williams; or for class instruction. The Obviously no teacher would use all of the works as the Teacher's Manual (Book Five) Book One, by Louise Rohyn; or "What to Teaching Piano in Classes" manual. The plan admits of the selection of "Music Play for Every Day;" or the Teach at the Very First Lessons" by John schedule may be fitted to any starting date, of material best adapted to the needs.

SUBJECT	FIRST WEEK—June 25 to June 30	SECOND WEEK—July 2 to July 7	THIRD WEEK—July 9 to July 14	FOURTH WEEK—July 16 to July 21	FIFTH WEEK—July 23 to July 28	SIXTH WEEK—July 30 to Aug. 4	SEVENTH WEEK—Aug. 6 to Aug. 11	EIGHTH WEEK—Aug. 13 to Aug. 18	
<b>PIANO—For the Young Beginner</b>	<b>Lesson 1—Use the portion indicated of any one of the following books:</b> MUSIC PLAY FOR EVERY DAY, Book 1, Playtime 1, pages 5-8. BEGINNER'S BOOK, by Theodore Prager, Boston, pages 2-4. FIRST HOW-DO-YOU-DO TO STAFF AND KEYBOARD, Exercise 1. <b>Lesson 2</b> MUSIC PLAY FOR EVERY DAY, Book 1, Playtime 2, pages 9-11. BEGINNER'S BOOK, Exercises 1-3. FIRST HOW-DO-YOU-DO TO STAFF AND KEYBOARD, Exercises 1-3.	<b>Lesson 3</b> MUSIC PLAY FOR EVERY DAY, Book 1, Playtime 3, pages 12-14. BEGINNER'S BOOK, Exercises 3-5. FIRST HOW-DO-YOU-DO TO STAFF AND KEYBOARD, Exercises 3-5. <b>Lesson 4</b> MUSIC PLAY FOR EVERY DAY, Book 1, Playtime 4, pages 15-17. BEGINNER'S BOOK, Exercises 5-7. FIRST HOW-DO-YOU-DO TO STAFF AND KEYBOARD, Exercises 5-7.	<b>Lesson 5</b> MUSIC PLAY FOR EVERY DAY, Book 1, Playtime 5, pages 18-20. BEGINNER'S BOOK, Exercises 7-9. FIRST HOW-DO-YOU-DO TO STAFF AND KEYBOARD, Exercises 7-9. <b>Lesson 6</b> MUSIC PLAY FOR EVERY DAY, Book 1, Playtime 6, pages 21-23. BEGINNER'S BOOK, Exercises 9-11. FIRST HOW-DO-YOU-DO TO STAFF AND KEYBOARD, Exercises 9-11.	<b>Lesson 7</b> MUSIC PLAY FOR EVERY DAY, Book 1, Playtime 7, pages 24-26. BEGINNER'S BOOK, Exercises 11-13. FIRST HOW-DO-YOU-DO TO STAFF AND KEYBOARD, Exercises 11-13. <b>Lesson 8</b> MUSIC PLAY FOR EVERY DAY, Book 1, Playtime 8, pages 27-29. BEGINNER'S BOOK, Exercises 13-15. FIRST HOW-DO-YOU-DO TO STAFF AND KEYBOARD, Exercises 13-15.	<b>Lesson 9</b> MUSIC PLAY FOR EVERY DAY, Book 1, Playtime 9, pages 30-32. BEGINNER'S BOOK, Exercises 15-17. FIRST HOW-DO-YOU-DO TO STAFF AND KEYBOARD, Exercises 15-17. <b>Lesson 10</b> MUSIC PLAY FOR EVERY DAY, Book 1, Playtime 10, pages 33-35. BEGINNER'S BOOK, Exercises 17-19. FIRST HOW-DO-YOU-DO TO STAFF AND KEYBOARD, Exercises 17-19.	<b>Lesson 11</b> MUSIC PLAY FOR EVERY DAY, Book 1, Playtime 11, pages 36-38. BEGINNER'S BOOK, Exercises 19-21. FIRST HOW-DO-YOU-DO TO STAFF AND KEYBOARD, Exercises 19-21. <b>Lesson 12</b> MUSIC PLAY FOR EVERY DAY, Book 1, Playtime 12, pages 39-41. BEGINNER'S BOOK, Exercises 21-23. FIRST HOW-DO-YOU-DO TO STAFF AND KEYBOARD, Exercises 21-23.	<b>Lesson 13</b> MUSIC PLAY FOR EVERY DAY, Book 1, Playtime 13, pages 42-44. BEGINNER'S BOOK, Exercises 23-25. FIRST HOW-DO-YOU-DO TO STAFF AND KEYBOARD, Exercises 23-25. <b>Lesson 14</b> MUSIC PLAY FOR EVERY DAY, Book 1, Playtime 14, pages 45-47. BEGINNER'S BOOK, Exercises 25-27. FIRST HOW-DO-YOU-DO TO STAFF AND KEYBOARD, Exercises 25-27.	<b>Lesson 15</b> MUSIC PLAY FOR EVERY DAY, Book 1, Playtime 15, pages 48-50. BEGINNER'S BOOK, Exercises 27-29. FIRST HOW-DO-YOU-DO TO STAFF AND KEYBOARD, Exercises 27-29.	<b>Lesson 16</b> MUSIC PLAY FOR EVERY DAY, Book 1, Playtime 16, pages 51-53. BEGINNER'S BOOK, Exercises 29-31. FIRST HOW-DO-YOU-DO TO STAFF AND KEYBOARD, Exercises 29-31.
<b>PIANO—For the Adult Beginner</b>	<b>Lesson 1—Use either work.</b> BOOK FOR OLDER BEGINNERS, by M. Williams, Pages 5-7 and Exercises 1-2. STANDARD GRADED COURSE, (Mathews), Grade 1, Pages 2-3 and Exercises 1-3. <b>Lesson 2</b> BOOK FOR OLDER BEGINNERS, Pages 8-10 and Exercises 3-5. STANDARD GRADED COURSE, Grade 1, Exercises 1-3.	<b>Lesson 3</b> BOOK FOR OLDER BEGINNERS, Pages 11-13 and Exercises 6-8. STANDARD GRADED COURSE, Grade 1, Exercises 4-6. <b>Lesson 4</b> BOOK FOR OLDER BEGINNERS, Pages 14-16 and Exercises 9-11. STANDARD GRADED COURSE, Grade 1, Exercises 7-9.	<b>Lesson 5</b> BOOK FOR OLDER BEGINNERS, Pages 17-19 and Exercises 12-14. STANDARD GRADED COURSE, Grade 1, Exercises 10-12. <b>Lesson 6</b> BOOK FOR OLDER BEGINNERS, Pages 20-22 and Exercises 15-17. STANDARD GRADED COURSE, Grade 1, Exercises 13-15.	<b>Lesson 7</b> BOOK FOR OLDER BEGINNERS, Pages 23-25 and Exercises 18-20. STANDARD GRADED COURSE, Grade 1, Exercises 16-18. <b>Lesson 8</b> BOOK FOR OLDER BEGINNERS, Pages 26-28 and Exercises 21-23. STANDARD GRADED COURSE, Grade 1, Exercises 19-21.	<b>Lesson 9</b> BOOK FOR OLDER BEGINNERS, Pages 29-31 and Exercises 24-26. STANDARD GRADED COURSE, Grade 1, Exercises 22-24. <b>Lesson 10</b> BOOK FOR OLDER BEGINNERS, Pages 32-34 and Exercises 27-29. STANDARD GRADED COURSE, Grade 1, Exercises 25-27.	<b>Lesson 11</b> BOOK FOR OLDER BEGINNERS, Pages 35-37 and Exercises 30-32. STANDARD GRADED COURSE, Grade 1, Exercises 28-30. <b>Lesson 12</b> BOOK FOR OLDER BEGINNERS, Pages 38-40 and Exercises 33-35. STANDARD GRADED COURSE, Grade 1, Exercises 31-33.	<b>Lesson 13</b> BOOK FOR OLDER BEGINNERS, Pages 41-43 and Exercises 36-38. STANDARD GRADED COURSE, Grade 1, Exercises 34-36. <b>Lesson 14</b> BOOK FOR OLDER BEGINNERS, Pages 44-46 and Exercises 39-41. STANDARD GRADED COURSE, Grade 1, Exercises 37-39.	<b>Lesson 15</b> BOOK FOR OLDER BEGINNERS, Pages 47-49 and Exercises 42-44. STANDARD GRADED COURSE, Grade 1, Exercises 40-42.	<b>Lesson 16</b> BOOK FOR OLDER BEGINNERS, Pages 50-52 and Exercises 45-47. STANDARD GRADED COURSE, Grade 1, Exercises 43-45.
<b>PIANO—Early Intermediate Course</b>	<b>Lesson 1—Use the portion indicated of any one of the following books:</b> STANDARD GRADED COURSE, (Mathews), Grade 3, Exercise 1. PLAYER'S BOOK, The Turn and Heller-Phillip, Vol. 3, by Theodore Prager, Boston, page 6. <b>Lesson 2</b> STANDARD GRADED COURSE, Grade 3, Exercise 2. PLAYER'S BOOK, The Turn and Heller-Phillip, Vol. 3, by Theodore Prager, Boston, page 6. <b>Lesson 3</b> STANDARD GRADED COURSE, Grade 3, Exercise 3. PLAYER'S BOOK, The Turn and Heller-Phillip, Vol. 3, by Theodore Prager, Boston, page 6.	<b>Lesson 4</b> STANDARD GRADED COURSE, Grade 3, Exercise 4. PLAYER'S BOOK, The Turn and Heller-Phillip, Vol. 3, by Theodore Prager, Boston, page 6. <b>Lesson 5</b> STANDARD GRADED COURSE, Grade 3, Exercise 5. PLAYER'S BOOK, The Turn and Heller-Phillip, Vol. 3, by Theodore Prager, Boston, page 6.	<b>Lesson 6</b> STANDARD GRADED COURSE, Grade 3, Exercise 6. PLAYER'S BOOK, The Turn and Heller-Phillip, Vol. 3, by Theodore Prager, Boston, page 6. <b>Lesson 7</b> STANDARD GRADED COURSE, Grade 3, Exercise 7. PLAYER'S BOOK, The Turn and Heller-Phillip, Vol. 3, by Theodore Prager, Boston, page 6.	<b>Lesson 8</b> STANDARD GRADED COURSE, Grade 3, Exercise 8. PLAYER'S BOOK, The Turn and Heller-Phillip, Vol. 3, by Theodore Prager, Boston, page 6. <b>Lesson 9</b> STANDARD GRADED COURSE, Grade 3, Exercise 9. PLAYER'S BOOK, The Turn and Heller-Phillip, Vol. 3, by Theodore Prager, Boston, page 6.	<b>Lesson 10</b> STANDARD GRADED COURSE, Grade 3, Exercise 10. PLAYER'S BOOK, The Turn and Heller-Phillip, Vol. 3, by Theodore Prager, Boston, page 6. <b>Lesson 11</b> STANDARD GRADED COURSE, Grade 3, Exercise 11. PLAYER'S BOOK, The Turn and Heller-Phillip, Vol. 3, by Theodore Prager, Boston, page 6.	<b>Lesson 12</b> STANDARD GRADED COURSE, Grade 3, Exercise 12. PLAYER'S BOOK, The Turn and Heller-Phillip, Vol. 3, by Theodore Prager, Boston, page 6. <b>Lesson 13</b> STANDARD GRADED COURSE, Grade 3, Exercise 13. PLAYER'S BOOK, The Turn and Heller-Phillip, Vol. 3, by Theodore Prager, Boston, page 6.	<b>Lesson 14</b> STANDARD GRADED COURSE, Grade 3, Exercise 14. PLAYER'S BOOK, The Turn and Heller-Phillip, Vol. 3, by Theodore Prager, Boston, page 6. <b>Lesson 15</b> STANDARD GRADED COURSE, Grade 3, Exercise 15. PLAYER'S BOOK, The Turn and Heller-Phillip, Vol. 3, by Theodore Prager, Boston, page 6.	<b>Lesson 16</b> STANDARD GRADED COURSE, Grade 3, Exercise 16. PLAYER'S BOOK, The Turn and Heller-Phillip, Vol. 3, by Theodore Prager, Boston, page 6.	<b>Lesson 17</b> STANDARD GRADED COURSE, Grade 3, Exercise 17. PLAYER'S BOOK, The Turn and Heller-Phillip, Vol. 3, by Theodore Prager, Boston, page 6.
<b>PIANO—Recreational Course</b>	Various desirable studies and pieces offer excellent supplementary material that might be selected for this course. Some are: The Robyn-Itanos; Interpretation Studies by Bornschien; Melodies in Difficult Keys by Bilho; Album of Trills; Standard Compositions for the Piano (Mathews) Grade 3; Spring-Album of Piano Solos and Standard Brilliant Album.	<b>Lesson 1—Use the portion indicated of any one of the following books:</b> STANDARD GRADED COURSE, (Mathews), Grade 4, Lovs Song, page 2, Staccato Etude, Supplement page 2. <b>Lesson 2</b> STANDARD GRADED COURSE, Grade 4, Lovs Song, page 2, Staccato Etude, Supplement page 2. <b>Lesson 3</b> STANDARD GRADED COURSE, Grade 4, Lovs Song, page 2, Staccato Etude, Supplement page 2.	<b>Lesson 4</b> STANDARD GRADED COURSE, Grade 4, Lovs Song, page 2, Staccato Etude, Supplement page 2. <b>Lesson 5</b> STANDARD GRADED COURSE, Grade 4, Lovs Song, page 2, Staccato Etude, Supplement page 2.	<b>Lesson 6</b> STANDARD GRADED COURSE, Grade 4, Lovs Song, page 2, Staccato Etude, Supplement page 2. <b>Lesson 7</b> STANDARD GRADED COURSE, Grade 4, Lovs Song, page 2, Staccato Etude, Supplement page 2.	<b>Lesson 8</b> STANDARD GRADED COURSE, Grade 4, Lovs Song, page 2, Staccato Etude, Supplement page 2. <b>Lesson 9</b> STANDARD GRADED COURSE, Grade 4, Lovs Song, page 2, Staccato Etude, Supplement page 2.	<b>Lesson 10</b> STANDARD GRADED COURSE, Grade 4, Lovs Song, page 2, Staccato Etude, Supplement page 2. <b>Lesson 11</b> STANDARD GRADED COURSE, Grade 4, Lovs Song, page 2, Staccato Etude, Supplement page 2.	<b>Lesson 12</b> STANDARD GRADED COURSE, Grade 4, Lovs Song, page 2, Staccato Etude, Supplement page 2. <b>Lesson 13</b> STANDARD GRADED COURSE, Grade 4, Lovs Song, page 2, Staccato Etude, Supplement page 2.	<b>Lesson 14</b> STANDARD GRADED COURSE, Grade 4, Lovs Song, page 2, Staccato Etude, Supplement page 2. <b>Lesson 15</b> STANDARD GRADED COURSE, Grade 4, Lovs Song, page 2, Staccato Etude, Supplement page 2.	
<b>HISTORY AND THEORY</b>	<b>Lesson 1—Use the portion indicated of any one of the following books:</b> THE STANDARD HISTORY OF MUSIC, Opera and Oratorio, Scarbrough, Boston, page 1. THE STANDARD HISTORY OF MUSIC, Opera and Oratorio, Scarbrough, Boston, page 1. <b>Lesson 2</b> THE STANDARD HISTORY OF MUSIC, Opera and Oratorio, Scarbrough, Boston, page 1. THE STANDARD HISTORY OF MUSIC, Opera and Oratorio, Scarbrough, Boston, page 1.	<b>Lesson 3</b> THE STANDARD HISTORY OF MUSIC, Opera and Oratorio, Scarbrough, Boston, page 1. THE STANDARD HISTORY OF MUSIC, Opera and Oratorio, Scarbrough, Boston, page 1. <b>Lesson 4</b> THE STANDARD HISTORY OF MUSIC, Opera and Oratorio, Scarbrough, Boston, page 1. THE STANDARD HISTORY OF MUSIC, Opera and Oratorio, Scarbrough, Boston, page 1.	<b>Lesson 5</b> THE STANDARD HISTORY OF MUSIC, Opera and Oratorio, Scarbrough, Boston, page 1. THE STANDARD HISTORY OF MUSIC, Opera and Oratorio, Scarbrough, Boston, page 1. <b>Lesson 6</b> THE STANDARD HISTORY OF MUSIC, Opera and Oratorio, Scarbrough, Boston, page 1. THE STANDARD HISTORY OF MUSIC, Opera and Oratorio, Scarbrough, Boston, page 1.	<b>Lesson 7</b> THE STANDARD HISTORY OF MUSIC, Opera and Oratorio, Scarbrough, Boston, page 1. THE STANDARD HISTORY OF MUSIC, Opera and Oratorio, Scarbrough, Boston, page 1. <b>Lesson 8</b> THE STANDARD HISTORY OF MUSIC, Opera and Oratorio, Scarbrough, Boston, page 1. THE STANDARD HISTORY OF MUSIC, Opera and Oratorio, Scarbrough, Boston, page 1.	<b>Lesson 9</b> THE STANDARD HISTORY OF MUSIC, Opera and Oratorio, Scarbrough, Boston, page 1. THE STANDARD HISTORY OF MUSIC, Opera and Oratorio, Scarbrough, Boston, page 1. <b>Lesson 10</b> THE STANDARD HISTORY OF MUSIC, Opera and Oratorio, Scarbrough, Boston, page 1. THE STANDARD HISTORY OF MUSIC, Opera and Oratorio, Scarbrough, Boston, page 1.	<b>Lesson 11</b> THE STANDARD HISTORY OF MUSIC, Opera and Oratorio, Scarbrough, Boston, page 1. THE STANDARD HISTORY OF MUSIC, Opera and Oratorio, Scarbrough, Boston, page 1. <b>Lesson 12</b> THE STANDARD HISTORY OF MUSIC, Opera and Oratorio, Scarbrough, Boston, page 1. THE STANDARD HISTORY OF MUSIC, Opera and Oratorio, Scarbrough, Boston, page 1.	<b>Lesson 13</b> THE STANDARD HISTORY OF MUSIC, Opera and Oratorio, Scarbrough, Boston, page 1. THE STANDARD HISTORY OF MUSIC, Opera and Oratorio, Scarbrough, Boston, page 1. <b>Lesson 14</b> THE STANDARD HISTORY OF MUSIC, Opera and Oratorio, Scarbrough, Boston, page 1. THE STANDARD HISTORY OF MUSIC, Opera and Oratorio, Scarbrough, Boston, page 1.	<b>Lesson 15</b> THE STANDARD HISTORY OF MUSIC, Opera and Oratorio, Scarbrough, Boston, page 1. THE STANDARD HISTORY OF MUSIC, Opera and Oratorio, Scarbrough, Boston, page 1. <b>Lesson 16</b> THE STANDARD HISTORY OF MUSIC, Opera and Oratorio, Scarbrough, Boston, page 1. THE STANDARD HISTORY OF MUSIC, Opera and Oratorio, Scarbrough, Boston, page 1.	<b>Lesson 17</b> THE STANDARD HISTORY OF MUSIC, Opera and Oratorio, Scarbrough, Boston, page 1. THE STANDARD HISTORY OF MUSIC, Opera and Oratorio, Scarbrough, Boston, page 1.
<b>VIOLIN—Young Beginner's Course</b>	<b>Lesson 1—Use the portion indicated of any one of the following books:</b> THE CLASS VIOLIN INSTRUCTOR, Book 1, Pathway and Butler, Boston, page 1. FIRST LESSONS ON THE VIOLIN, Lesson 1, page 1. <b>Lesson 2</b> THE CLASS VIOLIN INSTRUCTOR, Book 1, Pathway and Butler, Boston, page 1. FIRST LESSONS ON THE VIOLIN, Lesson 1, page 1.	<b>Lesson 3</b> THE CLASS VIOLIN INSTRUCTOR, Book 1, Pathway and Butler, Boston, page 1. FIRST LESSONS ON THE VIOLIN, Lesson 1, page 1. <b>Lesson 4</b> THE CLASS VIOLIN INSTRUCTOR, Book 1, Pathway and Butler, Boston, page 1. FIRST LESSONS ON THE VIOLIN, Lesson 1, page 1.	<b>Lesson 5</b> THE CLASS VIOLIN INSTRUCTOR, Book 1, Pathway and Butler, Boston, page 1. FIRST LESSONS ON THE VIOLIN, Lesson 1, page 1. <b>Lesson 6</b> THE CLASS VIOLIN INSTRUCTOR, Book 1, Pathway and Butler, Boston, page 1. FIRST LESSONS ON THE VIOLIN, Lesson 1, page 1.	<b>Lesson 7</b> THE CLASS VIOLIN INSTRUCTOR, Book 1, Pathway and Butler, Boston, page 1. FIRST LESSONS ON THE VIOLIN, Lesson 1, page 1. <b>Lesson 8</b> THE CLASS VIOLIN INSTRUCTOR, Book 1, Pathway and Butler, Boston, page 1. FIRST LESSONS ON THE VIOLIN, Lesson 1, page 1.	<b>Lesson 9</b> THE CLASS VIOLIN INSTRUCTOR, Book 1, Pathway and Butler, Boston, page 1. FIRST LESSONS ON THE VIOLIN, Lesson 1, page 1. <b>Lesson 10</b> THE CLASS VIOLIN INSTRUCTOR, Book 1, Pathway and Butler, Boston, page 1. FIRST LESSONS ON THE VIOLIN, Lesson 1, page 1.	<b>Lesson 11</b> THE CLASS VIOLIN INSTRUCTOR, Book 1, Pathway and Butler, Boston, page 1. FIRST LESSONS ON THE VIOLIN, Lesson 1, page 1. <b>Lesson 12</b> THE CLASS VIOLIN INSTRUCTOR, Book 1, Pathway and Butler, Boston, page 1. FIRST LESSONS ON THE VIOLIN, Lesson 1, page 1.	<b>Lesson 13</b> THE CLASS VIOLIN INSTRUCTOR, Book 1, Pathway and Butler, Boston, page 1. FIRST LESSONS ON THE VIOLIN, Lesson 1, page 1. <b>Lesson 14</b> THE CLASS VIOLIN INSTRUCTOR, Book 1, Pathway and Butler, Boston, page 1. FIRST LESSONS ON THE VIOLIN, Lesson 1, page 1.	<b>Lesson 15</b> THE CLASS VIOLIN INSTRUCTOR, Book 1, Pathway and Butler, Boston, page 1. FIRST LESSONS ON THE VIOLIN, Lesson 1, page 1.	<b>Lesson 16</b> THE CLASS VIOLIN INSTRUCTOR, Book 1, Pathway and Butler, Boston, page 1. FIRST LESSONS ON THE VIOLIN, Lesson 1, page 1.

WRITE FOR LISTS OF INTERMEDIATE AND ADVANCED VIOLIN COURSE, ADVANCED PIANO MATERIALS, VOICE STUDY AND PIPE ORGAN STUDY

A SUMMER COURSE IN PIANO OR VIOLIN STUDY IS FAR MORE INTERESTING WHEN A HISTORY OR A THEORY COURSE ALSO IS TAKEN.



study of the Academy." These are elected by the directors after this order:

- Honorary Fellows
- Honorary Members
- Associatehip (Causa Honoris)
- Associatehip (by examination)
- Licentiatehip
- Special Diploma
- Licentiatehip (Honors)
- Diploma
- Graduate

There are some fifty-five scholarships, most of which naturally are restricted to British born students. One is restricted to Jewish students. One is open to vocalists between the ages of seventeen and twenty-two, born in America as well as in Great Britain.

An idea of the work done at the Royal Academy may be gained by the fact that since 1912 the opera class has performed thirty-five complete works including "Fidelio".....Beethoven "Carmen".....Bizet "Venus and Adonis".....Dr. Blow "Drosses" (A Melodrama).....P. Corler "Margaret".....F. Corlier "L'Enfant Prodigue".....Debussy "The Enchanted Garden".....T. Dumhill "Merrie England".....German "The Blue Peter".....Armstrong Gibbs "Savitr".....Gustav Holst "Hansel and Gretel".....Humperdick "I Pagliacci".....Leoncavallo "Cricket on the Hearth".....Mackenzie "Macon".....Massenet "Bastien and Bastienne".....Mozart "Don Giovanni".....Mozart "The Impresario".....Mozart "The Magic Flute".....Mozart "The Marriage of Figaro".....Mozart "The Nightingale and the Rose".....Cubbert Nunn

"La Serva Padrona".....Pergolesi "Gianni Schicchi".....Puccini "La Bohème".....Puccini "Madam Butterfly".....Puccini "Dido and Eneas".....Purcell "Samson and Delilah".....Saint-Saëns "The Lover from Japan".....Sandford "Princess Ida".....Sullivan "Trial by Jury".....Sullivan "The Yeomen of the Guard".....Sullivan "Naladhina".....Goring Thomas "Fadstift".....Verdi



THE GUILDHALL SCHOOL OF MUSIC

"Rigoletto".....Verdi "The Mastersingers of Nuremberg".....Wagner "The Valkyrie".....Wagner

\*Performances of these Operas were given entirely staged, rehearsed and produced by students.

A "Big Brother"

THE MAIN REASON for discussing the Royal Academy of Music before the Royal College is its chronological position. The artistic standing of the Royal College is of the highest; its facilities and its great faculty are unsurpassed. It is, however, fifty-one years younger than the Royal Academy, as it was founded in 1883. It was opened on May seventh of that year, by His late Majesty, King Edward VII (then Prince of Wales). The building the college originally occupied (near the Royal Albert Hall) is now occupied by the Royal College of Organists. The present building on Prince Consort Road was also opened by His Majesty Edward VII (still the Prince of Wales) for His Majesty Queen Victoria.

This building, in that period of low prices, cost about \$240,000, and it is one of the finest buildings devoted to music in the world. Its Concert Hall accommodates nine hundred persons. Its beautiful organ was presented by the late Sir Hubert Parry, Director of the College from 1895 to 1918. Years ago, when the writer was a student in Europe, he visited Sir Hubert at the Royal College. Overcome by the beauty of the building and the high efficiency of the student orchestra (which the writer at that time felt was the best student orchestra in Europe), he expressed himself in fulsome terms to the Director, who replied, "Buildings do not make the reputations of music schools. Performances do."

In addition to the beautiful Concert Hall, there is the Parry Theater, finely equipped and with a seating capacity of from five hundred and fifty to six hundred. The edifice is also distinguished by many beautiful memorial rooms. The Donaldson Museum at the Royal College, which is exquisitely decorated in Italian style, was presented with a very

valuable and interesting collection of ancient musical instruments, by His late Majesty King Edward VII. A visit to the museum should be a part of the itinerary of every musical visitor to London, if only to see that most romantic instrument, the guitar upon which David Rizzio is said to have accompanied himself when singing before his patron, Mary, Queen of Scots.

The fees for the Royal College are very nearly the same as those of the Royal Academy, for the three terms, Christmas (beginning about September nineteenth), Easter (beginning about the ninth of January) and Midsummer (beginning about the first of May).

There are sixty open scholarships, restricted to His Majesty's subjects, obtainable by examination only. In addition there are twenty-five close, local and special scholarships, which have restrictions. One, for instance, is for students from Bristol, or the counties of Gloucester, Somerset, Wilts or Dorset. Another is restricted to the district of Utterston, Lancashire, another for Kent, another for Liverpool, and so on. As in most English institutions, the ambitious student also can earn liberal prizes by "exhibitions" (performances in public) and through prizes for superior work.

And Others Still

THE LENGTH of this chapter prohibits the giving of adequate attention to the famous Guildhall School of Music, under the direction of Sir Landon Ronald. This great school was founded in 1889 by the Corporation of London. It has a staff of over one hundred professors, including some of the most distinguished musicians in England. It offers one hundred and ten prizes, medals and scholarships. Through its genial and able secretary, Mr. H. Saxe-Wynham, we have been kept informed for years of the great work which this fine institution is doing.

The splendid building occupied by the Guildhall School cost, at its opening in 1887, \$130,000, and is worth many times that amount at present day rates. It has a fine auditorium (theater), and excellent class rooms. The tuition fees for this popular school are very low and vary

(Continued on page 326)



BAND AND ORCHESTRA DEPARTMENT

Conducted Monthly by VICTOR J. GRABEL FAMOUS BAND TRAINER AND CONDUCTOR

Orchestral Voices—The Strings

By ARTHUR OLAF ANDERSEN

OF THE FOUR groups of orchestral instruments, the greatest burden of work falls to the string choir. This is not alone evident in the compositions of the classicists but is also true in the scores of the modern and ultra-modern writers. Why? Because the string section is not only a happy medium of expression for all varieties of technical utterance, but is also the most facile in deliberate melodic line, in harmonic background, in counter-melodizing, in diversity of tonal values and in rhytmical efficiency.

When the composer is using this orchestral *me'tier* for expression he finds that there are fewer impossibilities with which to contend than there are in the other instrumental groups at hand. He knows that he can build safely from the foundation of the double basses up through the baritone and tenor sections of the cellos; through the alto voicing of the violas and the mezzo-soprano of the second violins; and finally to the superb soprano singing of the first violins, all of which are good. What he must know is how to regulate; all; to combine, balance and make the most of these tonal vibrators of varying ranges. How is this accomplished? Let us suppose that he is setting the following simple fragment in the string section.

Ex. 1 Allegro

Upon looking through this bit, it is disclosed that it is written in two voices or parts and also that it is clearly defined harmonically and rhytmically, rather fast in tempo and *mezzoforte* or moderately loud in dynamics. The viola and first violin play this easily, but this would give to it but a bare and literal string version without making use of its many alluring possibilities.

We have five capable stringed instruments, each of which should have a bit to do in the orchestral interpretation.

Let us decide to have the first violins carry the melody while the viola takes the Alberti bass line. What about the second violin? It may do one of two things: supply harmonic background or counter-melodize. If the decision is to supply the harmonic filling by double-stopping, the second violin should be given two chords expressive of the harmonies. In the first measure we find that the tonic triad, (G, B, D) is used and that the tempo signature calls for but two beats to the measure or, in other words, a primary and

a secondary accent. By this we determine that if we are to make use of double-stops for the second violin we should employ them on the accents, or two to the measure. Which tones shall we employ for these stops? First of all, the two notes of each stop should be under the melody in order not to interfere with or distract from this all-important singing voice. Then, again, neither of these two notes should extend below the bass line, thus introducing a tone below the intended foundation note.

Next we must consider the best notes to double in the triad since the double stop is found to create a doubling. We would do well to conform to the old rules of harmony in this matter. For instance, avoid doubling major thirds of triads and leading tones. Thus we find in the first chord of the first measure that there is no third expressed until the second beat. Therefore we can employ a stop containing the major third to good advantage on the first and also on the third beat. Consequently the interval of a sixth G down to B is a very suitable double stop for both accents. The next measure, containing the dominant seventh, suggests the doubling of the root and the addition of the fifth for both stops; the third measure, tonic triad, (G and D); the fourth measure again D and A. Thus in the trio arrangement we note the following:

Ex. 2 Allegro

If we desire to counter-melodize rather than to employ an harmonic filling such as double stops, we simply give the first and second violins as a duet as follows, using the viola as in Ex. 2.

Ex. 3 Allegro

In the first measure we find that the tonic triad, (G, B, D) is used and that the tempo signature calls for but two beats to the measure or, in other words, a primary and

Now that we have considered the two possibilities for the second violin, let us return to the cello and bass, and see what we can discover for them. There are two possibilities for the cello: (1) playing the accented bass notes or (2) carrying the entire figuration. If the first method is chosen, the viola and cello will perform as follows:

Ex. 4

If the second method is chosen, the viola should then fill in the harmonies by double-stopping or counter-melodizing. Either manner of procedure is favorable. The string score is now a bit more imposing:

Ex. 5 Allegro

We shall now add the double-bass to our string group, for, with so many possibilities in the way of harmonic fillings and counter-melodizing, we shall need another low voice to help to sustain the broadening of our arrangements. As we all know, the double-bass sounds an octave lower than notated, and in consequence we are permitting the accented bass notes to sound in octaves. Our first arrangement for full string voicing then presents itself:

Ex. 6 Allegro

The theme is again carried in the first violins. The second violins are divided, half of them playing the counter-melody (stems up), the remainder doing the double-stops (stems down). The violas have the figuration. The cellos also are divided, one section performing the rhytmical counter melody while the other half doubles with the bass on the underpinning. This version is smarter and brighter than the preceding transcription.

Thus far the cello has been playing the literal tones of the composition. Now the feel that the time has come to give it a counter-melody of the same rhytm as is displayed by the figuration. In this, one again must be very careful to avoid the doubling of major thirds and leading tones. So, in forming this filled voice, we must consider what each instrument is doing and be governed accordingly in our choice of tonal doublings. Using the last example as the recipient for this filled voice, we shall consider the instrumentation in this arrangement. The following accompanying melody will fit in nicely against the main melody in the first violins and the counter-melody of the second violins, as well as against the double stops of the violas:

Ex. 7 Cello

Up to this point we have not considered dividing the strings, but with this possibility before us we can now transcribe our fragment as follows:

Ex. 8 Allegro

The theme is again carried in the first violins. The second violins are divided, half of them playing the counter-melody (stems up), the remainder doing the double-stops (stems down). The violas have the figuration. The cellos also are divided, one section performing the rhytmical counter melody while the other half doubles with the bass on the underpinning. This version is smarter and brighter than the preceding transcription.

We have done very little so far with the melody, having been content to let the first

(Continued on page 319)



SIR HUGH P. ALLEN K.C.V.O., MUS. DOC., ETC. Director of the Royal College of Music



SIR LANDON RONALD Director of the Guildhall School of Music



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# THE STANDARD MUSIC EXTENSION STUDY PIANO COURSE

FOR TEACHERS AND STUDENTS

A New Monthly Etude Feature of Great Importance

By DR. JOHN THOMPSON

All of the Music Analyzed by Dr. Thompson will be Found in the Music Section of this Issue of The Etude Music Magazine

## TIME OF LILAC

By CHARLES GILBERT SMOOS

A graceful, flowing melody in the right hand against an active accompaniment in the left makes of this piece an interesting as well as seasonable number for piano. In general style it is reminiscent of Etude readers' famous *Romance*. Note that the tempo is *moderato* and the first theme begins *piano*, working thence to dynamic heights in measures 13 and 14 after which a *diminuendo* ends the first theme softly. The following section is in the relative minor (G minor) and becomes animated in mood and more forceful tonally.

The trio section lies in the sub-dominant key, F flat major, and is to be played in rather big sweeping phrases which modulate in tone as the reentrance of the first theme nears.

## GRAND PROFESSIONAL AT AVIGNON

By JAMES FRANCIS COOKE

In this music we have an impressive number from a set entitled by the composer "Palaces in France." It has all the glamour and dignity associated with ancient pageantry and processions and should therefore be played *maestoso*. Tourists in France have seen the majestic palace of the Popes at Avignon where the most gorgeous religious processions in the history of the church were held during the time that seven popes reigned in the old French walled town. This March should be played like a march of kings, emperors and popes, with all the pomp and magnificence imaginable.

Plenty of resonance should distinguish the chords and octaves, and for this reason care should be exercised in the use of the pedal. Be careful of the rhythm. Be sure to play the dotted notes in the upper voice, and sixteenth notes in the rhythm marked and not as triplets, a mistake too often made. When the first theme in C major has swept grandly to its termination, the second theme in F major, subdominant key, enters in a somewhat more restful mood. With this measure, however, it begins to build tonally until a huge *fortissimo* is reached in the ninth measure and carries on from this point. The coda section passes through a series of colorful modulations finally closing in the grand manner, *allargando* and *forte fortissimo*.

## VIOLETS AT DAWN

By FRANCESCO B. DE LEONE

Here is presented another number from the suite, *In Sunny Sicily*, Mr. De Leone's charming and lyrical compositions which have proven so popular with Etude readers. This music is to be taken at very moderate pace and allows of artistically applied *rubato*. The constant change of harmonies implies careful use of the pedal. The composition is well edited, and pedal marks should be followed as indicated. The text for the second theme, *col dolce languore*, meaning "with sweet languor," might well have been given as guidance for the interpretation of the entire composition. Not only pedal, but marks of dynamics, are clearly set forth, and students should observe these expression marks as closely as possible.

## SONG OF THE VOLGA BOATMAN

Arranged by WM. M. FELTON

Mr. Felton has made a cleverly arranged easy piano solo of this well known melody. It should be played in even and rather labored tempo, the idea being to suggest the rhythmic drag of straining bodies as the boatmen tug at heavy ropes. It will be found effective to begin the composition very softly, as though heard in the distance, gradually to increase the volume and finally to allow it to fade again softly as the boat passes.

## EROS

By GEORGE DUBOIS MARTIN

Here is a graceful waltz which the composer has named *Eros* for the Greek god of Love. The composition opens with an early measure introduction built on a rhythmic figure divided between the hands, to be played cleanly and brilliantly. The waltz proper begins with the ninth measure. The melody lies in the upper voice, and it is important that the dotted half notes in the melody be not only held but heard for their full value. The right hand figures in eighth notes, clearly articulated and not blurred by careless use of the pedal.

## VALSE

By JAMES H. ROGERS

Here is an unusual waltz form in that the fundamental bass notes are rarely sounded, and the resultant tingling effect is almost that of the old-fashioned music box.

The sustained notes of the melody sing resonantly while the left hand supplies a staccato chord accompaniment. The figures in eighth notes in the right hand are to be cleanly fingered and must sparkle as they carry the melody line from one sustained note to the next.

A long *diminuendo* and *ritardando* are in effect for the last eight measures.

## PASTORALE

By W. A. MOZART

Arranged by W. M. HODSON

A pasturale, as the name implies, is always rustic in atmosphere, suggesting the activities and somehow the vernal freshness of country fields and woods. The example here given is William Hodson's easy arrangement of the theme from Mozart's famous "Pastorale with Variations" for piano. Of great importance are the two-note slurs in evidence throughout the music. These should be meticulously observed. The tempo is rather slow and the charm of the composition lies in its stark simplicity. Except for an occasional dynamic contrast the piece is played very quietly. The *sforzando* in the third and seventh measures should be well pronounced. Also the change from *forte* to *piano* shown in measures 10 and 11 must be well marked. This theme is a very fine example of Mozart, and the young student is well advised to become acquainted with it against the day when he will study the original "Pastorale with Variations."

## DANCING SHADOWS

By CAROLINE CASSSELL

We have in *Dancing Shadows* a third grade composition calling for sparkling grace notes in the right hand. It is to be played *allegretto*, lightly and in a lively manner with rather shallow touch, so as to keep the tone somewhat thin. The little triplet figures in the right hand should be rolled rather than fingered, thus achieving more "sparkle" in the passages. In the trio section the left hand carries the theme. Written in the cello register an approximation of cello tone will be found effective throughout this section. After the trio the first theme reappears and ends at *Fine*.

## AIR LA BOURRÉE

By G. F. HANDEL

A very old dance is the *Bourrée*, patterned somewhat after the gavotte but

quicker in tempo and beginning on the fourth beat whereas the gavotte begins on the third. Handel intended this one to be played at moderately fast tempo in cheerful mood but not too boisterously where the *fortissimo* marks are shown. The tempo is strict throughout, naturally. The passages in eighths in the right hand should be well articulated with finger legato. The pedal is to be used sparingly throughout. The performance of the trill figure in measure three is shown in the margin at the bottom of the page. Trill with fingers held close to the keys. Dynamics are clearly marked, and the interpretation will not go far astray if these are followed.

## PRELUDE IN A FLAT MAJOR

By CÉSAR CUI

Here is a number of the Russian school by César Cui. It is to be played slowly and with resonance, giving a little prominence to the top notes of the right hand chords. Note the sostenuto mark placed over the second quarter in each of the first four measures. This emphasis becomes more pronounced in the following measures where the sign becomes an accent on the second quarter. In measure 22 the first theme re-enters, this time in full chords. The chords are arpeggiated and should be rolled fairly sharply. Otherwise the effect is untidy. It is almost impossible to mark the use of the pedal adequately in a composition of this character. It will vary with the individual performer. A general rule is to change the pedal with each change of harmony and avoid blurring at all times.

## LITTLE PRELUDE

By J. S. BACH

This Bach C major *Prelude* should be in the repertoire of all pianists. It must be played too quickly. The performance of the ornaments in the left hand is written out in the margin at the bottom of the page. The right hand should apply a slight rolling motion to the broken chord figures with just enough finger action to keep the passages clearly marked. Remember that Bach here wrote for the clavichord, the ornaments of which caused each note to be heard individually. While short, this prelude covers the range of dynamics from *piano* to *forte*. Contrasts should be made tonally as the rhythm remains very strict throughout.

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# THE TEACHERS' ROUND TABLE

Conducted Monthly by

PROF. CLARENCE G. HAMILTON, M. A.

PROFESSOR OF PIANOFORTE PLAYING, WELLESLEY COLLEGE



No question will be answered in these columns unless accompanied by the full name and address of the writer. Only initials, or a furnished pseudonym will be published.

## Neglect of Fundamentals

I have a student thirteen years old who has studied since she was seven years old and is now through college as to technical or methodical. She was a first prize pianist and has had a very successful career. Her hands are still soft and her wrist action is stiff. Please advise.—G. G. P.

In their zeal to make a brilliant showing with their pupils, many teachers hurry over the most important foundational details which must sooner or later be attended to if real musicianship is to be attained. I advise you to give this pupil plenty of technical work, especially in the way of proper relaxation and, by gradual steps, to instruct her in such matters as musical form, expression, compass and their works, and so forth. Do not let her feel that you are "putting her back to the beginning," however, but give her music to study which, while not complicated in details, yet requires careful thought and practice.

## Finding Notes. Weak Hands

1. A pupil of eleven has studied for a month. He simply cannot accustom himself to keep the key-board. He has lost it the first time he has played. He has lost it the second time he has played. He has lost it the third time he has played. He has lost it the fourth time he has played. He has lost it the fifth time he has played. He has lost it the sixth time he has played. He has lost it the seventh time he has played. He has lost it the eighth time he has played. He has lost it the ninth time he has played. He has lost it the tenth time he has played. He has lost it the eleventh time he has played. He has lost it the twelfth time he has played. He has lost it the thirteenth time he has played. He has lost it the fourteenth time he has played. He has lost it the fifteenth time he has played. He has lost it the sixteenth time he has played. He has lost it the seventeenth time he has played. He has lost it the eighteenth time he has played. 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He has lost it the five hundred-thirtieth time he

# The Divine Purcell

England's Most Distinctive Master Composer and His Music

By TOD B. GALLOWAY

THE ADJECTIVE of "divine," as applied to Henry Purcell, is not the idea of the writer nor original with him. It was the favorite expression of appreciation from Purcell's contemporaries and those of the succeeding generation. It seems to have been impossible for the writers of his own and the following generation to refer to him except in such extreme terms. Purcell, who had the ambition of exceeding everyone of his own time and who succeeded without contradiction in this ambition, being overwhelmed with praise from his time to the present, has paid the penalty of the English talent of extolling what it most neglects. That anyone so celebrated and respected in his own time should have left so few memorials besides his compositions is disheartening to conscientious biographers.

It is necessary to recall some of the facts of Purcell's life in order to understand his environment and to discover how it happened that he was so gifted to do particular work he had to do, what his claims to greatness are, why they were so fully recognized by his contemporaries and why his work was so neglected after his death.

The very date of his birth is conjectured and no closer reckoning of it is obtainable than that which the monument to him in Westminster Abbey affords, namely, that he died on November 21, 1695, in the thirty-seventh year of his age. This is almost certainly the date of his birth as 1658.

### Conjectures and Clues

THE FACTS of Purcell's life are largely matters of supposition hidden away in official records, official appointments and professional activities with only a few clues left us—for after all he was a human being. The gossipy inquisitive Peyps who would undoubtedly have thoughtlessly closed his diary when Purcell was a child of ten. The memoirs and journals of his time give us only a glimpse of extreme adulation and admiring astonishment. Everyone of his time seems alike overwhelmed by his talent. He was an artist and a man with an unbelievable precociousness, who passed across the stage of history, a scarcely unreal figure, scarcely human and something less than divine.

It must be remembered that the figure of Purcell does not stand out alone as an isolated fact in the history of development of English music. The story of the slow evolution of the English people into the music loving, music creating, nation is a fascinating one.

The Tudors were all musical and in every way encouraged the development of the art. Henry VIII was not only a musician himself but a composer as well. Queen Elizabeth was a more than creditable performer on the Virginals. Through her encouragement of the performance of Masses and dances and the singing of Madrigals and glees of all description, English music during her reign made a distinct advance. With the Stuarts led by no means the natural love of music which characterized the Tudors, the Advent of Henry Purcell came about as a natural impulse of the English to follow its traditional inclination.

Purcell came of a musical family and in his case heredity may certainly be said to have played its part. His father, also

Henry Purcell, was connected with the choir of Westminster Abbey, and Peyps insatiate lover of music that he was, valued his acquaintance with this "Master of Musicus."

### An Ancestral Calling

UNFORTUNATELY Purcell's father died when he was quite a little boy, and the latter was left to the care of an uncle, Thomas Purcell, who being a gentleman of the Chapel Royal was able early to place the boy in the choir. The Chapel Royal then became the boy's home and school. There he remained until several years after the breaking of his voice and until he had emerged from it to take an active part in the diverse musical life of London where he was soon to succeed to the important post of organist at Westminster Abbey.

We have no positive knowledge that Purcell ever left London though, as we may surmise, a man of his proclivities would likely go to Windsor Castle to present and perform the odes which he wrote for royal occasions or to some country cathedral to play on a new organ built by his friend, Father Smith. All the record that we have, however, shows him employed in some musical activity in London or Westminster, never once outside of the four mile radius from Charing Cross.

Purcell began composing when he was fourteen and soon became the greatest and most original of English composers. He had two brothers, Daniel and Edward, both of whom were gifted musically. Perhaps Purcell's greatest gift to our world lies in the fact that he preserved his essential English individuality, improving on the Italian and French methods, by its own of his independence. How, then, is it that the most professional musician in

English history should be comparatively unknown to the present generation? It is not an uninteresting subject of thing in the history of music for a composer's works (such as those of Bach, for instance) to have been set down in one place or another as if they were a commonplace, a folk song, or a piece of music except in a very narrow field, while at a later date they are made an almost ritualistic worship through-out the musical world. This has been the case, for example, in Mozart's opera, "The

Flute." For

a time it was considered as a preposterous hotch-potch not suitable for the stage whose very existence was, in the end, saved only by Mozart's music. We now know that it is wholly practicable, and it is given frequent representations.

### Rediscovering Purcell

DOUBTLESS Purcell will be so rediscovered. Holland says, "It is certain that in his England made a complete composer, equal in scale and scope to the half dozen greatest composers in the world."

Purcell wrote for the church, the theater and the home with equal success. His public life was not overcast, while of his private sorrows we know nothing beyond the fact that three of his children died in infancy. There was undoubtedly consumption in the family, as Purcell himself died early in his thirty-seventh year, probably from the same cause.

It is a record from which we can deduct no picture except that of an enormously successful and ceaselessly active professional musician. Contrary to the general supposition, it was not Handel but Purcell who brought into English music the grand and massive choral effect which Handel later employed with such marvelous success in his oratorios.

When Purcell was in his thirtieth year he composed the opera "Dido and Aeneas." This was written for and performed by a young ladies' school. It was successful then and its revivals within the present generation in England and America have been equally so; yet "Dido and Aeneas" remained outside of the category of Purcell's normal theatrical work.

With the passing of Elizabeth, the glorious Shakespeare and the other dramatists of this era, England suffered from the Puritan Government and the Civil War which followed it.

With the coming of the Restoration of Charles II came the reaction, and Purcell was born into a world which wanted to be amused. This period saw the making into operas of the Shakespearean and other plays which were wholly unlike the Italian operas. There was no attempt to set the main theme of the play to music. The taste of the audience once wanted masques with a lavish use of scenic devices, costumes, dancing and music. It was

more like a modern pantomime than the operas of Covent Garden.

### Genius Spurred to Action

PURCELL WAS not long in getting into the middle of creative work, and his fifteen years, from 1680 until 1695 when he died, were full to overflowing. Every post was open to him; every music making of church or theater required something from him and would have been incomplete without him. His imaginative enterprise was now fully awakened, and his work bore the stamp of his personality in immeasurable melodic and harmonic details.

As regards his royal odes, one writer says, "Togeth'er they attest his extraordinary gift of invention, his almost Shubert-like gift of melody, and above all, his unerring instinct for the placing of words to music."

One of the most permanent results of the Renaissance was the fact that it marked the emergence of the vernacular as the vehicle for the development of music. By it the various nations took their own course in accordance with the principles of their languages and the dictates of racial temperament. The Italian, most clear-sighted and musically originitive, went straight to their mark and achieved it conclusively in producing a great form of art, the opera, to which they have ever since remained faithful.

Claudio Monteverdi produced in 1607 the first enduring work in opera. This form of new music became a tremendous vogue, and the new institution naturally attracted to itself all sorts and conditions of musical artists, composers, singers and instrumentalists. What came into existence as an intuitive stroke of genius tended to be carried on as an industry.

The incentive given to opera by Monteverdi did not stop in Italy but was carried to Paris by his pupil, Cavelli, who sowed a seed which propagated and grew into the French opera cultivated by Lully at the Court of Louis XIV. Lully modeled the general principle of opera in conformation with the first declaration of the French language and with French ideas of dramatic form and expression.

### The German Focus

THE GERMANS moved so directly to their roots and the Italians to theirs, but it was a very different goal.

Luther saw at once the necessity of a church choral service in opposition to a ritual of the Roman Church and invented a Protestant choral around which the cantata and passion oratoria gradually crystallized. German vocal music with wealth of folk songs remained as a gift to the world and although it was at first provincial in character it later included even the work of Johann Sebastian Bach.

In England in the meantime the tendency had been to compromise on matters of principle and to be careless as to the nature of art produced by the apparently disconnected efforts of its song writers. Yet if one studies the forerunners of Purcell a certain sequence can be traced which marks the definite stages and effort of those composers in the difficult process of training the language and art of music to run together in double harness.

Purcell came to mould the style of English music into a finished product. Numerous writers have characterized Purcell as the one genius who preserved and carried forward the tradition of English music. It was

(Continued on page 319)

## TIME OF LILAC

The easy grace of this fascinating piece brings out all of Mr. Spross' rare melodic genius. It is a fine study for melody playing, with the accompaniment in the same hand. Grade 4.

Moderato M.M. = 104

CHARLES GILBERT SPROSS

\* From here go back to the beginning and play to Fine; then play Trio. Copyright 1934 by The John Church Company.

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Dedicated to my friend Charles-Marie Widor

# GRAND PROCESSIONAL AT AVIGNON

GRANDE PROCESSION A AVIGNON

Seven Popes (all French born) reigned in the majestic old city of Avignon. There the most magnificent pageants in religious history were held. Play this March in resplendent style like a procession of Kings. Fifth in the Suite "Palaces in France?"  
Grade 4. **Maestoso** M.M. ♩ = 92

JAMES FRANCIS COOKE

Musical score for 'Grand Processional at Avignon' by James Francis Cooke. The score is in 4/4 time and consists of 40 measures. It features a grand staff with treble and bass clefs. The music is characterized by a steady, march-like rhythm with various chordal textures. Performance markings include *mf*, *ff*, and *rit.*. Fingerings and articulation are indicated throughout. The piece concludes with a *D.C.* (Da Capo) instruction at measure 40.

Musical score for 'Violets at Dawn' by Francesco B. De Leone. The score is in 4/4 time and consists of 50 measures. It features a grand staff with treble and bass clefs. The music is a delicate, lyrical piece with a *Maestoso* tempo. Performance markings include *ff*, *cresc.*, and *rit.*. The piece concludes with a *D.C.* (Da Capo) instruction at measure 50.

# VIOLETS AT DAWN

Spring in Taormina, Sicily, is very near to Paradise. There on the vernal slopes of the Mediterranean amid the loveliness of the new year, violets spring forth everywhere making the land a great bouquet. This is one of the most fascinating pieces from Mr. De Leone's charming suite "In Sunny Sicily!"  
Grade 3½. **Molto moderato** M.M. ♩ = 72

FRANCESCO B. DE LEONE

Musical score for 'Violets at Dawn' by Francesco B. De Leone. The score is in 4/4 time and consists of 25 measures. It features a grand staff with treble and bass clefs. The music is a delicate, lyrical piece with a *Maestoso* tempo. Performance markings include *dolce*, *ten.*, *dim.*, *cresc.*, *rit.*, *pp*, *mf*, *meno*, *dolciss.*, *calando*, and *molto rit.*. The piece concludes with a *D.C.* (Da Capo) instruction at measure 25.



# VALSE

THE ETUDE

JAMES H. ROGERS

Grade 3½ Tempo di Valse M.M. ♩ = 76

# PASTORALE

Pastorale, as the name implies, has to do with pastoral matters—the fields, the herds, the flocks. In Italy the shepherds still drive their flocks into the cities. They often played upon a pipe which looked like an Oboe and had the same strident tone. The melody in this Pastorale of Mozart should therefore have the same effect. Pastorales are almost always in 3/8 time.

Grade 2½ Andantino (Rather slow) M.M. ♩ = 126

W.A. MOZART  
Arr. by William Hodson

THE ETUDE

# DANCING SHADOWS

Watch the shadows playing through the branches of an apple tree in May. See how they dance upon the grass and you will catch something of the spirit of this graceful composition.

CAROLINE CASSELL

Grade 3. Allegretto M.M. ♩ = 108

Edited by John Orth

# PRELUDE, IN A $\flat$ MAJOR

CÉSAR CUI (1835-1918)

César Cui is one of the most melodic of the Russian composers. He probably employed the device of  $\frac{3}{2}$  metre to insure a slow performance (Larghetto e sostenuto). By playing the composition in ordinary triple time as you would a piece in three-quarter metre, just imagine each quarter note as an eighth note, and each eighth as a sixteenth, the rhythm may appear simpler to you. Grade 6.

Larghetto e sostenuto M. M.  $\text{♩} = 80$

The measures marked  $\textcircled{P}$  will be found more conveniently notated than in the original edition. Editor.  
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## Grade 2. LITTLE PRELUDE NO. 1 J. S. BACH

Allegro moderato M. M.  $\text{♩} = 104$

a) The mordents should be played as follows:  
 (a)  $\text{♩}$  (b)  $\text{♩}$  (c)  $\text{♩}$  (d)  $\text{♩}$  (e)  $\text{♩}$  (f)  $\text{♩}$  (g)  $\text{♩}$  (h)  $\text{♩}$  (i)  $\text{♩}$

# AIR À LA BOURRÉE

Costume this piece in your imagination with the attire of a court party in the brilliant days of George I of England. The *Bourrée* is a merry dance, much after the pattern of the *Gavotte*, except that it begins on the fourth beat of a measure instead of the third.

G. F. HANDEL

Grade 3d. Allegro moderato M.M.  $\text{♩} = 69$

a)

# OUTSTANDING VOCAL AND INSTRUMENTAL NOVELTIES

GENE BROWN

# MARIGOLDS

GUSTAV KLEMM

Con brio *mf arditamente*

*mf* *arditamente*

Oh love ly, gold - en  
flow - ers Like sun - light on the sea, You  
spar - kle in my gar - den, And make the shad - ows flee.

(♩ = ♩ of preceding tempo) *commodamente* *poco rit.*  
The cor - ner where you lift your heads Is full of min - is -

*ff* (*sostenuto*) *mp* *poco rit.* (*colla voce*)

(♩ = ♩) *Tempo primo subito*

try. So gen - tly sway - ing

in the breeze, You nod a wel - come gay,

*poco a poco cresc.*  
And though I come with heav - y heart, Your gold makes light the

*poco rit.* **Commodamente (molto espressivo)**  
day. I drink your beau - ty and, re - freshed,

*poco rit.* **Presto al fine (subito)**  
Con - tin ue on my way.

Jemima T. Luke  
1841

# THAT SWEET STORY OF OLD

FOR CHILDREN'S DAY OR GENERAL USE

CHARLES GILBERT SPROSS

**Andantino**

*mp*  
1. I think when I read that sweet sto - ry of old, When Je - sus was here a - mong  
2. Yet still to His foot - stool in pray'r I may go, And ask for a share of His

*a tempo*  
men, How He call'd lit - tle chil - dren as lambs to His fold, I should like to have  
love; And if I now earn - est - ly seek Him be - low, I shall see Him and

*mf*  
been with them then. I wish that His hands had been placed on my  
hear Him a - bove. In that beau - ti - ful place He is gone to pre -

*f*  
head, That His arm had been thrown a - round me, And that I might have  
pare For all who are wash'd and for - giv'n, And man - y dear

*rall.* *rit.*  
seen His kind look when He said: "Let the lit - tle ones come un - to Me."  
chil - dren are gath - er - ing there, For of such is the King - dom of heavn.

# GRAZIELLA

AUGUST NÖLCK, Op. 250, No. 2

Violin *Moderato*

Piano *mf*

*poco rit.*

*a tempo*

*p spiccato*

*a tempo*

5

*sostenuto*

*cresc.*

10

15

*f*

*p spiccato*

*mf*

*p*

20

25

30

*mf*

*molto sostenuto*

*segue*

35

*spiccato*

*p*

40

45

*sostenuto*

*cresc.*

50

55

*molto sostenuto*

*f*

*p dolce*

60

*spiccato*

*p*

65

70

*restez*

*sostenuto*

*1st pos.*

*Sp.*

75



# THE JUGGLER

RALPH HOWARD PENDLETON

THE ETUDE

Moderato M.M.  $\text{♩} = 108$

SECONDO

Not too fast

Musical score for the second piano part of 'The Juggler'. It consists of two staves (treble and bass clef) with various musical notations including notes, rests, and dynamics. The score is divided into measures, with measure numbers 10, 15, 20, 25, 30, 35, 40, 45, 50, 55, and 60 clearly marked. Performance instructions include 'Moderato M.M.  $\text{♩} = 108$ ', 'SECONDO', 'Not too fast', 'Fine', 'D.S.  $\text{♩}$  \*', and 'TRIO'. The piece concludes with 'Adagio' and 'D.S.  $\text{♩}$ ' markings.

\* From here go back to  $\text{♩}$  and play to *Fine*; then play *Trio*.  
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THE ETUDE

# THE JUGGLER

PRIMO

RALPH HOWARD PENDLETON

Moderato M.M.  $\text{♩} = 108$

Musical score for the first piano part of 'The Juggler'. It consists of two staves (treble and bass clef) with various musical notations including notes, rests, and dynamics. The score is divided into measures, with measure numbers 10, 15, 20, 25, 30, 35, 40, 45, 50, 55, and 60 clearly marked. Performance instructions include 'Moderato M.M.  $\text{♩} = 108$ ', 'PRIMO', 'Not too fast', 'Fine', 'D.S.  $\text{♩}$  \*', and 'TRIO'. The piece concludes with 'Adagio' and 'D.S.  $\text{♩}$ ' markings.

\* From here go back to  $\text{♩}$  and play to *Fine*; then play *Trio*.

# THE CLOWN

ANNA PRISCILLA RISHER  
Orchestrated by Rob Roy Peery

1st Violin *Allegretto*  
Piano *mf marcato r.h.* *cresc.* *rit.* *mf a tempo* *Fine* *Meno mosso* *mf* *rit.* *sfz dim.* *rit.* *D.S.*

Musical score for 1st Violin and Piano. The 1st Violin part is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It starts with a dynamic of *mf* and a tempo of *Allegretto*. The Piano part is in bass clef, starting with *mf marcato r.h.* and *cresc.*. Both parts feature a series of eighth and sixteenth notes, with some rests. The score includes dynamic markings such as *rit.*, *mf a tempo*, *Fine*, *Meno mosso*, *mf*, *rit.*, *sfz dim.*, and *rit.*. A *D.S.* (Da Capo) marking is present at the end of the piece.

## VIOLIN OBLIGATO

# THE CLOWN

ANNA PRISCILLA RISHER

*Allegretto*  
*mf* *cresc.* *a tempo* *rit.* *mf* *rit.* *Fine* *Meno mosso* *mf* *rit.* *sfz dim.* *rit.* *D.S.*

Musical score for Violin Obligato. It is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The tempo is *Allegretto* and the dynamic is *mf*. The score includes dynamic markings such as *cresc.*, *a tempo*, *rit.*, *mf*, *rit.*, *Fine*, *Meno mosso*, *mf*, *rit.*, *sfz dim.*, and *rit.*. A *D.S.* (Da Capo) marking is present at the end of the piece.

# THE CLOWN

ANNA PRISCILLA RISHER

FLUTE *Allegretto*  
*mf* *cresc.* *rit.* *mf a tempo* *rit.* *Fine* *Meno mosso* *mf* *rit.* *sfz dim.* *rit.* *D.S.*

Musical score for Flute. It is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The tempo is *Allegretto* and the dynamic is *mf*. The score includes dynamic markings such as *cresc.*, *rit.*, *mf a tempo*, *rit.*, *Fine*, *Meno mosso*, *mf*, *rit.*, *sfz dim.*, and *rit.*. A *D.S.* (Da Capo) marking is present at the end of the piece.

## 1st CLARINET in Bb

# THE CLOWN

ANNA PRISCILLA RISHER

*Allegretto*  
*mf* *cresc.* *rit.* *mf a tempo* *rit.* *Fine* *Meno mosso* *mf* *rit.* *sfz dim.* *rit.* *D.S.*

Musical score for 1st Clarinet in Bb. It is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The tempo is *Allegretto* and the dynamic is *mf*. The score includes dynamic markings such as *cresc.*, *rit.*, *mf a tempo*, *rit.*, *Fine*, *Meno mosso*, *mf*, *rit.*, *sfz dim.*, and *rit.*. A *D.S.* (Da Capo) marking is present at the end of the piece.

## TRUMPET in Bb

# THE CLOWN

ANNA PRISCILLA RISHER

*Allegretto*  
*mf* *cresc.* *rit.* *mf a tempo* *rit.* *Fine* *Meno mosso* *mf* *rit.* *sfz dim.* *rit.* *D.S.*

Musical score for Trumpet in Bb. It is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The tempo is *Allegretto* and the dynamic is *mf*. The score includes dynamic markings such as *cresc.*, *rit.*, *mf a tempo*, *rit.*, *Fine*, *Meno mosso*, *mf*, *rit.*, *sfz dim.*, and *rit.*. A *D.S.* (Da Capo) marking is present at the end of the piece.

## Eb ALTO SAXOPHONE

# THE CLOWN

ANNA PRISCILLA RISHER

*Allegretto*  
*mf* *cresc.* *a tempo* *rit.* *mf* *rit.* *Fine* *Meno mosso* *mf* *rit.* *sfz dim.* *rit.* *D.S.*

Musical score for Eb Alto Saxophone. It is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The tempo is *Allegretto* and the dynamic is *mf*. The score includes dynamic markings such as *cresc.*, *a tempo*, *rit.*, *mf*, *rit.*, *Fine*, *Meno mosso*, *mf*, *rit.*, *sfz dim.*, and *rit.*. A *D.S.* (Da Capo) marking is present at the end of the piece.

## CELLO or TROMBONE

# THE CLOWN

ANNA PRISCILLA RISHER

*Allegretto*  
*mf* *cresc.* *a tempo* *mf* *rit.* *Fine* *Meno mosso* *mf* *rit.* *sfz dim.* *rit.* *D.S.*

Musical score for Cello or Trombone. It is in bass clef with a key signature of one sharp (F#) and a 2/4 time signature. The tempo is *Allegretto* and the dynamic is *mf*. The score includes dynamic markings such as *cresc.*, *a tempo*, *mf*, *rit.*, *Fine*, *Meno mosso*, *mf*, *rit.*, *sfz dim.*, and *rit.*. A *D.S.* (Da Capo) marking is present at the end of the piece.

# MY LITTLE PONY

HESTER LORENA DUNN

This piece is written for the *first* and *second* fingers of each hand. Both hands should be kept in position over the keys.  
 Recite four measure sections (notes and fingering) *before playing* as an aid in reading and memorizing.  
 Grade 1. Moderato M.M. ♩ = 104

Musical score for 'My Little Pony' in 2/4 time, Moderato. The score consists of five systems of music with lyrics. Fingerings are indicated by numbers 1-2 above notes. Dynamics include *mp*, *mf*, *f*, and *rit.* Measure numbers 5, 10, 15, 20, 25, 30, 35, 40, and 45 are marked.

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# THE SEESAW

HESTER LORENA DUNN

This piece is written for the *second, third, and fourth* fingers of each hand. Both hands should be kept in position over the keys.  
*Rhythm Drill.* Raise and lower hands alternately on first beat of each measure (imitating the seesaw) Count "1-2-3" or sing the words.  
 Grade 1. Allegro M.M. ♩ = 152

Musical score for 'The Seesaw' in 3/4 time, Allegro. The score consists of two systems of music with lyrics. Fingerings are indicated by numbers 2-3-4 above notes. Dynamics include *mp*, *mf*, *f*, and *rit.* Measure numbers 5, 10, 15, and 20 are marked.

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Continuation of the musical score for 'My Little Pony' in 2/4 time. It consists of three systems of music with lyrics. Fingerings are indicated by numbers 2-3-4 above notes. Dynamics include *mp*, *f*, *rit.*, and *a tempo*. Measure numbers 20, 25, 30, 35, 40, and 45 are marked.

Grade 2½

# LITTLE BOATS A-SAILING

F.A. CLARK

Musical score for 'Little Boats A-Sailing' in 6/8 time, Andante moderato. The score consists of three systems of music with lyrics. Fingerings are indicated by numbers 1-2-3-4 above notes. Dynamics include *mp*, *f*, *rit.*, and *D.C.* Measure numbers 5, 10, 15, 20, 25, 30, and 35 are marked.

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# DAINTY DAISIES

CLARENCE KOHLMANN

Grade 2½.

Tempo di Gavotta M.M. ♩ = 126

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# WHEN MOTHER SINGS AT TWILIGHT

BERNIECE ROSE COPELAND

Grade 1½.

Slowly M.M. ♩ = 92

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# THE SINGER'S ETUDE

Edited for May by  
EMINENT SPECIALISTS

It is the ambition of THE ETUDE to make this Singer's Department "A Singer's Etude" complete in itself

## Automatic Articulation

By CLARE JOHN THOMAS

**B**EAUTIFUL TONE is the result of correct vocal condition and action, found and maintained without lapse or deviation, plus right concept on the part of the singer. A skillful teacher of voice can, by means of simple exercises and instructions, compel right action and vocal adjustment in the voice of the beginning student and so cause the student to produce tone that will amaze him in its artistic quality, flexibility, and security. But the student must continue to study himself and his voice until his concept of the tone matches the tone produced through purely physical correctness of action. He must follow the principles to a logical conclusion and drill the voice in the correct action until the entire singing act becomes automatic. He must continue to use exercises which will set up a purely automatic or unconscious breath action and an equally automatic articulation.

The truly artistic tone of the professional singer is equally free, rich, and expressive on all vowel sounds and all pitches, and until the singer has attained such fluency and precision, he should be truly humble, should consider himself a student, still, and should strive to let nothing stop his development until he has reached that high standard of performance.

### Control Through Relaxation

**LET US CONSIDER** basic principles. If we can learn really and thoroughly learn—the one basic principle, that we should exert no direct control on the voice, then we are ready for a fine beginning.

We can believe, truly, that the only control we should exert over our voice is an indirect, or automatic control, and that this is done by establishing and maintaining a condition of free activity at the organ of sound, then our effort, instead of being directed to the voice, the pitching, the pitch, and other conditions of production, will be directed to finding and keeping the condition of body which liberates the voice, which makes possible *free activity in the entire vocal range*.

When practice and thinking are directed along these lines, we quickly observe that we dare not attempt to control, deliberately or consciously, any action above the larynx. We discover that the least violation of this principle distorts the tone and the vowel. We learn to let the automatic action—brought about and strengthened through carefully devised exercises—take over the control of the voice in its entirety, to place our trust implicitly in that automatic action which immediately manifests itself upon the establishment of correct vocal conditions. Upon our complete surrender to these principles depends our success in artistic tone production.

to reflect emotional coloring. It is accompanied by an oval shape of the mouth on the open vowels, *ah, aw, and oh*. In addition to these sensations, the tone will be felt to be much narrower than it is. Its sensation will be suggestive of a hen's egg standing on its point.

### For Vocal Adjustment

**FIRST, THERE SHOULD BE** that condition of *free activity*, or balance, which so frees the vocal action and liberates the tone, in truth, automatic, that they are always in evidence during the act of intense listening.

Stand with the heels, back, and head resting lightly against the wall. Hold the body flexibly erect and *listen*. Continue to listen until you are conscious of action in the breathing organs. Do not abandon the listening attitude, but continue to listen, observing, meanwhile, the automatic action of the breath. Then rest a moment.

Now take the vocal position, *listen* as before, then maintain the listening position in every detail and sing, quietly:

Wah ..... (sustained tone)  
Pah .....  
Bah .....  
Nah .....

Carefully, maintain a condition of flexibility in the entire body and do not permit the body to flinch, slump, or stiffen. Repeat these simple syllables until you feel vocal *relaxation*.

Controlled activity is the greatest deterrent of stiffness, tenseness, and rigidity.

Step clear of the wall, but carefully keep the same balance, *hold ah*, *ah*, *ah*, just as carefully as you avoid *tensing*. Keep the body alert and carefully poised. Repeat from their original position. Rest. Again, raise the arms slowly straight up in front, then out and down again to the sides. If no conscious attempt at taking a breath has been made, you no doubt discover that an involuntary breath action was induced by the position of the body and the movement of the arms. Repeat several times, patiently and simply, remembering to keep the body flexible at all times during the movement. Make no direct attempt to breathe. When the movement can be done smoothly, without violating the principles of poise and flexibility, proceed with the following exercise.

### A Step Further

**TAKE THE POSITION** at the wall again to assure erect posture; then, carefully keeping the body in perfect balance, step clear of the wall and let the arms move slowly up as before. Make it a graceful gesture with the entire body delicately poised. When the hands and arms are on a level with the eyes, quietly sing:

Pah ..... (sustained tone)  
Bah .....  
Nah .....

Be very careful that the rhythmic movement of the arms is in no slight degree altered. Carefully avoid any hurry in the movement as the impulse to sing approaches. Be sure to avoid a slowing up or stopping of the movement. Let the movement continue to its conclusion, sustaining the tone quietly all the while. Do not alter the movement in the slightest degree.

Read the instructions again from the beginning and follow every detail. Repeat often, striving to keep the body in a condition of perfect balance at all times during the movement. If you can intensify the condition of balance, of perfect suspense, you will note a surprising release at the throat and in the muscles of the tongue and face. The cheeks will become extremely flexible, the chin will point down. The mouth will open voluntarily, without your having thought of it. The movement, plus the carefully poised position of the body, will compel a different action in the mouth and face. A glance into a mirror will show that the face muscles are in repose, that their action is simple and natural. If these conditions are carefully and literally followed out, a tone will finally be achieved that is unmistakably and amazingly forward and clear. The vocal action will be compelled to an extremely forward position, and the *ah* will be forward, high, and of a pure quality.

Repeat, using the following exercises:

Bah ..... (sustained tone)  
Nah .....  
Mah .....  
Pah .....

Then rapidly, but with the last syllable sustained:

No may noo nee mah  
No pay poo pee pah  
Bo bay boe boh bah  
Mo may moo mee mah

In all of these exercises, be extremely careful that the body remains carefully quiet and poised *at the time* the tone is begun. Do not rush into the tone. Do not surge. Do not relax or slump. Keep alert. Keep flexible. Keep still. Establish perfect balance and fight to maintain it at all times, not just at the beginning of the exercise, but throughout the duration of every tone sung.

### The Essential Freedom

**PRECISION** in form or placing cannot be hoped for until the voice has first been set free, until it has been liberated from the thwarting influence of a stiff body and throat. To attempt to place a voice

that is not free is a pure waste of time. To demand precision in quality, pitch, and vowel formation, from a voice that is working under the adverse conditions produced by conscious breathing and direct local effort, is to display a gross misunderstanding of nature's laws governing the voice. Do not attempt to sing difficult songs, or long technical vocalises, until you have mastered the simple exercises above to the extent that you can produce a tone of purity and poise.

Be patient, be honest, be simple, and be unassuming in your practice. Use your imagination to conjure up beauty and artistry, and not to deceive yourself into believing you are a genius. If you have exceptional talent, solemnness and simplicity will become your handmaiden. They will free your mind to do the work that lies ahead.

### Pitch Changes

**TRY NOW** to keep the voice relaxed and freely active while you attempt to change the pitch. Do not in the slightest degree abandon the principles followed thus far. Stand erect. Balance the body as carefully as though you were doing a graceful dance. Keep the body flexible. Work quietly and with precision, as becomes an artist. Do not waste your time in random gestures.

Now, find correct posture by standing with the back to the wall. Stand easily. Find perfect balance, then, drawing up to your full height, slowly start the arms up as before. As soon as the arms have started on their rhythmic movement sing:

1. Pah .....  
Mah .....  
Bah .....  
Nah .....

2. Pop-pies white and red  
Grow up—on the hills  
But—ter flies above  
Flut-ter ev-ery-where

3. Pa-tient-ly . . . sing  
But hear my ardent plea  
Pre-pare the rug-ged way  
Some-times I singe quite well

In all of these I suggest the student should transpose gradually higher or lower, so as to explore the vocal ranges. Remember, no tone can be right that is not beautiful and artistic in the extreme. One single tone separated from words and tone is a lovely artistic thing in itself, if the voice is allowed to function automatically.

\*\*\*

"The effort to lose the voice at the nasal cavities elevates the vocal organ, and in so doing reduces vocal cord resistance to breath pressure, which, in time, results in a loss of quality of tone and the early ruin of the voice."—WILLIAM AMESBURY.

## Sing With Personality

By CHRISTINE LITTLE

**"IF I COULD** just close my eyes and didn't have to watch him! He goes through such contortions when he sings!" How familiar that sounds. And the sensational young operatic tenor of whom it was said had a voice of beautiful quality, a wide range with clear top notes, through a number of mannerisms, bad habits he had fallen into, he was losing admirers steadily.

When he came to a dramatic passage in a song, he would close his eyes and with a forced expression literally grind the words out. At every high note he threw one foot forward, Napoleonic style, clasped his hands dramatically about a foot from his body, and, rising on the balls of his feet, shook the tone out. You've seen it done. Tenors seem to have a special weakness for it. All of his singing appeared to be terrific labor. In it there was no hint of the charming relief he really was or how he loved to sing. This is often the case with beginning singers who seem determined not to let their personality creep into their songs.

### Singing Is Personal

**NOW SINGING** is an expression of joy. You should always look as if you were happy, not necessarily smiling, but with a pleasant relaxed expression, and eyes bright. As your face changes as you talk, so should your expression change as you sing. Dramatic actors couldn't resist with a set, poker face, with no expression, yet words set to music are often so rendered.

To overcome such bad habits read slowly, aloud, the lyrics of your song as a poem. Then stand in front of the mirror reading. Let your facial expression follow your words; then sing them. You can see in the mirror whether or not you are screwing

up your face into a meaningless grimace. Don't be afraid to express just what you feel. Put your whole personality into the song. A slight raising of the eyebrows when it makes the passage more significant, a tilt of the head, a frown, an intimate nod, eyes alive with expression—these are some of the things that help "put a song across." Practicing slowly be continued in front of the mirror until a pleasant, sympathetic manner of singing becomes second nature.

### The Art of "Ease"

**IF YOUR HANDS** feel large and awkward when you are standing in front of people, don't put them behind your back. Let them hang naturally at the sides or be clasped lightly in front of the body. Or, for the ladies, a large fluffy lace-handkerchief may be carried. This will give some employment for the hands though care must be taken never to twist it or toy with it. The men may sometimes put their hands in back of them or hold one hand in the pocket. Never should anyone of either sex rock back and forth on the heels.

These details give stage presence which is very important in all types of singing, except indeed, in radio work in which the audience does not watch the performer. Don't remember, television is coming. Someday it will beget in on us with a popularity unequalled. Then facial expression and stage presence will be just as important in radio as it is in the theater, church and concert hall.

So be a step ahead of the crowd and be ready for television when it does come. Look into the mirror today as you sing. Let your facial expression follow your singing and your face help interpret the song.

## 'The Singer's "Half Dozen"

By MME. LOUISE HOMER

It is but yesterday that, in both opera house and concert hall, Mme. Louise Homer was the contralto idol of the age.

As singing ability is being distinguished artist has to say on the art of singing becomes at once as from an oracle. In addressing a group of aspiring young vocalists, she recently left them the following nuggets of illuminating thought:

"I learned to sing on the operatic stage. After a brief period of coaching in Paris my master arranged for a provincial debut. Since it went well, I immediately had a number of engagements and so had to learn repertoire as it went along. I have been learning ever since, whenever and wherever I can.

"I have the following rules for study:

*Vocalists—practice exercises—every day for at least thirty minutes or an hour.*

*Make it a principle to sing every one of your exercises better today than you did yesterday.*

*Discover every imperfection and remove it by intelligent means.*

*When you face your public remember that you have something beautiful to share with them.*

*Think of beauty, and you will forget yourself.*

*The art you practice is so much greater than you are, than any individual can be, that, if you remember its nobility, you will forget yourself and all self-consciousness will disappear.*

## Lip Control in Song

By WILBUR A. SKILES

Certainly there must be no tightening of the muscles controlling the lips. These organs must be relaxed to the degree that they are thoroughly mobile and free to play their part in the production of both beautiful tones and purely produced words. It is where the intelligence of the voice singer will be brought into play. He must practice relaxing the lips till he is able

to create at will that pleasant state which accompanies a smile. He must practice till he has developed the ability to retain this sensation while the mouth opens to the extent and shape necessary to produce a tone on any of the varied vowel sounds. It is where the intelligence of the voice singer will be brought into play. He must practice relaxing the lips till he is able



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The Divine Purcell  
(Continued from page 288)

(Continued from page 285)

violin sustain this voicing. We shall now strengthen it by allowing the first section of the divided cellos to play its one octave lower, while the first section of the divided first violins strengthen and heighten it one octave higher:

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(Continued in June Etude)

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Measure 43 is played like this:

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**Tied and Dotted Notes.**  
Q. I have been taught that the note with a dot over it, even though tied, is to be sounded. On page 3 of Matyas's book, "The Silver and Quicksilver," he says this to wit: The case of two playing Obsolete Trios and the very first note tied with a dot over the second note. Are the two notes to be played? Have I had many such examples?  
A. When the second note under a tie has not over it this note, it is to be sounded as a normal note, in the right hand, since the tie is actually contradictory. In actual practice the performer depends upon the context to tell him which of the signs to follow, any guess being that in most cases the second note ought to be tied. I do not have to hand the particular composition that you mention but I have looked up various other piano pieces and have found a number of instances of the same notation in which it is absolutely necessary to play the second note under the tie.

**Chopin's Op. 10, No. 2.**  
Q. In the staccato measure of some editions of Chopin's Op. 10, No. 2, see the first chord.  
Is it correct?—R. B.  
A. This is not correct. The B should be sharp.

**Self-Study in Harmony.**  
Q. I should like to know how many books you would offer to take lessons with a teacher. Could you recommend to me a book that I might buy and use myself?—A. G.  
A. The study of harmony is so vast that I can only recommend you to buy a few books. I have written a book on "Harmony for the Self-Study of Mr. Arthur H. Heston, which is a clear and comprehensive enough so that one might learn something from it even without the help of a teacher.

**Chopin's Op. 10, No. 2.**  
Q. Will you please show me how measure 15 and 16 of Chopin's Nocturne Op. 9, No. 3, should be played?—M. A.  
A. Measure 15 is played like this:

**Measure 15 is equal to several measures in length.** The reason Chopin has omitted the measure is that the passage is played two and a half times for the regular four-measure measure. Follow the notes carefully and your interpretation will be quite correct. A group of thirteen eighth-notes should be hurried from the A-sharp up.

**Doubtful Passages.**  
Q. What is the correct interpretation of the following page?  
A. A constant changing of hands in a running passage seldom makes for freedom.

**Music Extension Study Course**  
(Continued from page 286)  
rocking of the boat. The first theme is in E-flat, while the second is in the dominant key—B-flat. The same rhythmic swing is preserved throughout.

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(Continued from page 279)

she could turn the page and play the next note. The device gave her her first real conception of the correlation between the printed page and the keyboard.

The Sleepy Birds

LITTLE songs about birds and about children were frequently used. Only the notes the child had learned being used. This made it necessary to teach the child something about tempo. A whole note was a sleepy bird, and she learned that it didn't go as fast as a quarter note which to her was a flying bird. She remembered the words in the songs very well, and the idea of having notes to read with the words is such a fascinating one that she would spend many lessons picking out the different notes. This knowledge she carried over to listening to music. When she heard another person play, she could identify the tempo if it was one which had been explained to her. She could draw the less and treble clefs and insert the notes which she had learned. In a short time she was ready to use a beginner's book.

Certainly, properly trained children are more interested in what is taught them

while they are very young than are older children, who frequently approach the piano with reluctant feet. Music becomes a part of the child's background so that it would be satisfied that the child would never abandon their principles, because by that time these ideas would have become a part of the child's nature. Supporting this a theory correct, the most valuable time to make music a vital part of a child's nature is now being entirely wasted.

SELF-TEST QUESTIONS ON MISS IDELOTT'S ARTICLE

- 1. What may be some of the signs pointing to talent in very young children?
2. Make a plan of a first lesson to be given to a child four years old.
3. Name three different objects to which the clefs may be compared.
4. How can the connection between staff and keyboard be made in the pupil's mind?
5. How may the concept of "fast" and "slow" notes be given to a child?

Music and Music Study in London

(Continued from page 284)

according to the teacher selected. Naturally, competition to enter this peculiarly "London" school is very great and it has comparatively few students who were not born under the Union Jack.

The London College of Music, which occupies a relatively small building in Great Marlborough Street, is an indication of the great popularity of examinations in Great Britain. It claims to have examined over one million students.

The Trinity College of Music also is probably more widely known for its examinations than for its residence courses. This occupies a building near Manchester Square, but of course cannot be classed with the larger institutions such as the Royal Academy, Royal College or the Guildhall School, in the matter of the number of distinguished names upon the faculty, although such teachers as Bantock and Warner give courses. This name should also not be confused with Trinity College at Oxford, which of course is a totally different institution on a different educational plane.

Attractions Multiply

IN THE BRITISH metropolis we have a many times climbed all on one of those trans-mountain city liners—the "London Bus"—with the fixed design of getting no place in particular, but rather that of discovering whether the great city had any known boundaries. When we went, through

the interminable waves of traffic, as the chauffeur (the driver of yesterday) stored past other vehicles with a micrometric precision equalled only by the "rental" gentleman, who seems to spend his days seeing just how near he can possibly come to other gondolas without touching them. On any day we went we were sure to have found bus-wise the boundaries of London. Thus might this article go on until we had written volumes and volumes on the musical life of London, yesterday and today. Look, my masters, we have not said a word about the ecclesiastical music of London; but you will surely visit St. Paul's, the Westminster Abbey, Brompton Oratory, St. Margaret's, Westminster Cathedral, and many other London churches, to hear their music, as well as to indulge in devotional dreams.

Time and again we have tramped the streets of musical London with friends, but no one knew it better than Professor Francis Berger, R.A. He was ninety-four when we first met him, but it was like keeping pace with a squirrel, to keep up with him. Born in 1834, he had known everyone worth the knowing, and his memory was extraordinary. He had none of the senile loquaciousness which sometimes is a souvenir of their days; and in many ways, yet there also will be quite an abstract of the times. He knew his London, as he knew his music; and he kept the writer entertained with endless tales as we passed historical musical landmarks. "There was the chemist's shop where I stopped for some troches and some barley sugar for my throat, on the night of Mr. Charles Dickens' death, and the performance of one of his plays at the Royal Palace. I furnished the music. It was a great occasion. Let's see, it was in 1870. Once we asked the witty and learned Professor Frederick Corder, when he came to luncheon, whether the nimble Professor Berger could possibly be as old as he claimed. Corder's reply was that Berger is so old that I would believe him if he said he had shot a unicorn." Like the author of "Ninon de Lenclos," J. P. Berger, the mystical Courtier, St. Germain, and indeed London itself, Berger's age had no significance, because he was both young and old.

London, London, London—ancient, youthful, interminable London!

The Publisher's Monthly Letter A Bulletin of Interest for All Music Lovers

Advance of Publication Offers—May 1934

- BOOK OF PIANO DUETS FOR ADULT BEGINNERS... 55c
FIRST OF SEVEN... 75c
EASY QUARTETS FOR YOUNG VIOLINISTS... 75c
—PIANO ACCOMPANIMENT... 25c
THE MELTING POT—PIANO COLLECTION... 25c
MUSICAL TRAVELLOGUES—BOOKS... \$1.50
THE STRUCTURE OF MUSIC—GOSWICKS... \$1.50
SERIES—"AROUND THE YEAR" SERIES OF PIANO SOLO COLLECTIONS... 30c
VOICES OF PHOENIX—ANTHEM COLLECTION... 20c

PLANTING DAYS

PRINGTIME is planting time. One of the reasons for the great success of people with vision is that they have planted the right seed at the right time.

More than this, they have watered the growth of their seedlings with loving care. In this issue of THE ETUDE you will find a two-page outline of a complete Course for Summer Study.

EASY QUARTETS FOR YOUNG VIOLINISTS

Beginning violin students will find the material in this collection not too difficult for any one who has progressed far enough to take any group playing of any kind. A special feature of the arrangements is that the four parts are graded progressively with the first Violin, the easiest part, and rhythmically and otherwise.

The violins will be complete in themselves, but an optional piano accompaniment is furnished for those less experienced players who need the support of an accompaniment. This further makes possible the satisfactory use of this music with one, two, or three players.

The contents include arrangements of some of the most popular violin copyrights in the THEOREM PRESSER Co. catalog, such as Carlotta, Valca, Quibus, Romanza, Eveready, Pizzicato Scena, Fandango, Valse, Kern, and unheavily classed arrangements by Haydn, Schubert, Brahms, Mozart, and others.

VOICES OF PHOENIX

A book of anthems that supplies tuned, easy-to-sing material for many Sunday programs, and yet is obtainable at a reasonable price, is welcomed by experienced choirs, masters, especially those who have been advised to "practice economy in music purchases." Therefore, our series of rearranged anthems is used in thousands of churches throughout the country.

We now have sufficient material to make up a new book for this series and we believe "Voices of Phoenix" will more than satisfy those who are acquainted in this new work is presented in a style at once educational and entertaining. Don't fail to see this opportunity to make a most valuable addition to your reference library.

BOOK OF PIANO DUETS FOR ADULT BEGINNERS

The particular requirements of the adult beginner have been kept in mind in selecting music for this unusual book of duets. The editors have included the regular music lessons well-known old songs such as I'd Take You Home Again, Kathleen, Oh Susanna, and Dear Old Man, My Wife, My Dear, which are given with words, and much-loved melodies like Londonderry Air and Boccherini's minuet of the collection.

The contents further include many popular copyrights of an appropriate grade, which will be ready at an early date, includes such fascinating pieces as Summer Dawn, Williams' Parade of the Grackles, Johnson's Summer Frost, Leonard's, Sunbeams and Rover, Bliss' The Streets of Vienna, Dancing Duettes, Robert's, Olenka, Valdemar's, Play of the Dragonfly, Johnson, and The Song of the Dragonfly.

THE COVER FOR THIS MONTH

The cover on this month's issue of THE ETUDE was done by a Philadelphia artist, Miss Hettie Wenzel. This young lady has made a very excellent portrait sketch of Franz Joseph Haydn, reminding someone of a background for the sketch suggestive of that masterpiece of choral writing, Haydn's great oratorio, The Creation.

Haydn, the master musician, virtually known his great musical career with this oratorio which he began at the age of 64 and completed at the age of 96.

BURST OF SONG

ALL KINDS OF GOOD THINGS FOR HAPPY GROUPS are now being presented in many ways.

Here is just the book needed to give pep to various occasions such as banquets, commensals, or social gatherings of any kind. Outstanding features are the compact pocket size and the important fact that it will sell at an extremely low price in quantity lots.

The contents of course, include the indispensable old favorites, folk songs, and patriotic songs, yet there also will be quite a few attractive and popular new arrangements of a light nature suitable to entertain any group of any size. You may have a copy of this book as soon as it comes from press by sending your order now, enclosing 5 cents for a single copy.

THE MOST COMPREHENSIVE COLLECTION OF MUSICAL PORTRAITS EVER MADE

The likeness of many whose names are famous in music circles the world over are now being seen for the first time in THE ETUDE Historical Musical Portrait Series. This series is a stupendous undertaking and it is building up a reference library of great permanent value. THE ETUDE always has been noted for features which have made its issues of permanent value. This portrait series is another reason why thousands are saving their issues and do not want to miss each issue as it appears.

THE MELTING POT

In the same way that the phrase "the melting pot" is used in referring to the mixed nationalities in some of the larger American cities, with its contents nations making use of the folk tunes and dances from various foreign countries, has been likewise entitled The Melting Pot. As a means of stimulating the young piano player's imagination and interest, we feel sure that these colorfully characteristic tunes will prove a valuable aid to the teacher. The fine variety provided in this very generous compilation of groups, one and two piano pieces, will provide excellent supplementary material for use with any graded course of studies. The book will be admirably suited also for recital use.

While the publishing details are being finished, you may still get to secure a copy at the special price in advance of publication, of 85 cents, postpaid.

SUMMER COLLECTIONS

With Summer just around the corner, the wise teacher will anticipate the young pupil's interest in anything which pertains to vacation time. What would be more appropriate to place in the hands of those pupils who stop temporarily their regular music lessons than a copy of this new piano pieces lavishly titled "Summer" titles and music of a carefree, cheerful type so appropriate for this season? And for those teachers who plan summer classes, this collection will supply ample material for a "Summer" recital for Grade II and III pupils.

A glimpse of the contents of this book, which will be ready at an early date, includes such fascinating pieces as Summer Dawn, Williams' Parade of the Grackles, Johnson's Summer Frost, Leonard's, Sunbeams and Rover, Bliss' The Streets of Vienna, Dancing Duettes, Robert's, Olenka, Valdemar's, Play of the Dragonfly, Johnson, and The Song of the Dragonfly.



ADVERTISEMENT

ADVANCE OF PUBLICATION OFFERS WITHDRAWN

Regular readers of these pages, in large numbers, have ordered advance of publication copies of the new work that is being withdrawn this month from the advance of publication offers. It is a pleasure to the publishers to announce that this greatly desired work is "sold out." This organ book now obtainable at any music store or may be had by writing direct to the publisher: Chapel Gower compiled by Rob Roy Peary, is a cloth-bound collection of pieces, offerings and psalms that may be used effectively on two manual organs. The contents include many of the very best recent compositions in contemporary composers. Price, \$1.50.

"INSIGNIA OF MERIT"

One of the beautiful impulses of human-kind is to take note of the accomplishments of those who usefully and heroically have done great things in civic, national and world-wide endeavors. Peace has its heroes as well as war and such honors have been conferred upon those who have done great things, and not only those in military fields, but those deserving honors for their humanitarian, educational, scientific, literary and other accomplishments have been honored with decorations, degrees and other forms of homage.

The thought came to us in reviewing last month's printing of publications containing new printings that the rubber stamps requiring new printings that the rubber stamps and the quantity printed, when placed on the second copy of the composition, are something of an "insignia of merit" awarded that work. When a composition comes out printing every two years or more often it is a testimony of the merit found in it by those having use for a music work of its type. It is always the endeavor to print at least two seasons' supply and therefore any publications coming up for printing less frequently, although they may have certain lasting qualities, never are included in the selected list presented here each month for the benefit of those who like to keep acquainted with outstanding music publications. We send a regular sending of these each month. Any of these works may be secured for examination.

SHEET MUSIC—PIANO SOLOS

Table with 4 columns: Cat. No., Title, Grade, Price. Includes items like '23715 The Storm-Chaser', '23535 Cradle Song—Brahms', '19950 My First Piano Lesson'.

PIANO INSTRUCTORS

Table with 4 columns: Cat. No., Title, Grade, Price. Includes 'Musical Play for Every Day (Part First)', 'Standard Graded Course of Studies'.

PIANO STUDIES AND TECHNICS

Table with 4 columns: Cat. No., Title, Grade, Price. Includes 'Mozart's Studies (arranged by Liszt)', 'A Visit to Grandpa's Farm—Vocal'.

SHEET MUSIC—VOCAL SOLOS

Table with 4 columns: Cat. No., Title, Grade, Price. Includes '23927 The Bold Bandolero—Lizst', '23921 Nanny's Song (Lullaby)—Händel'.

OCTAVO—MIXED VOICES, SACRED

Table with 4 columns: Cat. No., Title, Grade, Price. Includes '15671 The Lord Is My Shepherd', '10134 O Jesus, Thou Art Standing'.

CHURCH MUSIC COLLECTION

Table with 4 columns: Cat. No., Title, Grade, Price. Includes 'The Organ Service', 'The Vision of Scrooge (Christmas)'.

OCTAVO—MIXED VOICES, SECULAR

Table with 4 columns: Cat. No., Title, Grade, Price. Includes '10347 Pathetic and True, from "Lohengrin"', '20117 The Night Is Departing'.

OCTAVO—WOMEN'S VOICES, SACRED

Table with 4 columns: Cat. No., Title, Grade, Price. Includes '15671 The Lord Is My Shepherd', '10134 O Jesus, Thou Art Standing'.

A FAVORITE COMPOSER

Each month we propose in the Publisher's Monthly Letter to give mention of a composer who, by reason of his masterly power in which he has made his best compositions, is entitled to designation as a favorite composer of piano music.

WILLIAM BAINES

In Roslindale, Massachusetts, there lives a man who has composed many piano pieces which have been great delights and a great help to piano students and piano teachers. His name is William Baines and he was born in Bradford, Yorkshire, England, the son of Charles Baines, a well-known organist and teacher.

Table with 4 columns: Cat. No., Title, Grade, Price. Includes '23838 Baccanale, Spanish Dance', '24278 Brooklet's Song', '19248 The Camel Train'.

PIANO ENSEMBLES

Table with 4 columns: Cat. No., Title, Grade, Price. Includes '23715 The Storm-Chaser', '23535 Cradle Song—Brahms'.

TWO-PART CHORUSES

Table with 4 columns: Cat. No., Title, Grade, Price. Includes '23048 The Blue-Blasck-Koronek', '19344 Contra Dance—Beethoven'.

THREE-PART CHORUSES

Table with 4 columns: Cat. No., Title, Grade, Price. Includes '23610 St. Cecilia's Chimes'.

OCTAVO—WOMEN'S VOICES, SECULAR

Table with 4 columns: Cat. No., Title, Grade, Price. Includes '24272 Moon of the Springtime', '35008 There's a Little Bird'.

SCHOOL CHORUS—S. A. B.

Table with 4 columns: Cat. No., Title, Grade, Price. Includes '35074 Drink to Me Only with Thine Eyes'.

WILLIAM BAINES

natural flow of melody in all of his works, are particularly popular with volunteer choirs. The outstanding scales averages of Mr. Baines' piano compositions mean that his best sellers, such as "The Camel Train," "The King's Review," "Cabin Dance" and "Originals for the Mediants," stand high among all "best sellers" in piano teaching success.

Table with 4 columns: Cat. No., Title, Grade, Price. Includes '23838 Baccanale, Spanish Dance', '24278 Brooklet's Song', '19248 The Camel Train'.

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S. A. B. CHORUS

Table with 4 columns: Cat. No., Title, Grade, Price. Includes '23699 Liking'.

ANTHEMS

Table with 4 columns: Cat. No., Title, Grade, Price. Includes '20213 Nature's Easteride G-Part Easter', '20212 The New Year'.

SACRED CANTATA

Table with 4 columns: Cat. No., Title, Grade, Price. Includes 'The Festival of the Nativity', 'The Rainbow of Promise'.

OPERETTAS

Table with 4 columns: Cat. No., Title, Grade, Price. Includes 'The Vision of Scrooge (Christmas)', 'The Wagon Train'.

WORLD OF MUSIC

(Continued from page 271)

THE GERMAN GOVERNMENT is reported to have given to Bayreuth a monopoly of the performances of "Parsifal" and other works of one hundred thousand marks (about twenty-five thousand dollars at present exchange value) per season.

THOMAS MORRILL CARTER, perhaps America's, if not the world's, oldest band leader, died recently in Boston, at the age of seventy-two. He was the music leader of the Newbury Band; and he last willed the baton when on Christmas of 1931 he led the Scottish Rites Band of Boston in the Commandery March which he had composed many years ago. He was a bandsman under Gilmore at the great Peace Jubilee of 1869 and of 1872.

THE SOUTH WALES and Monmouthshire Brass Band Association held its forty-third annual meeting in Cardiff, Wales, on February third, with representatives of twenty-three bands present.

THE ORPHEUS CLUB, one of the singing organizations for which Cincinnati is famous, opened its forty-first series with a concert in the holidays season, at which it presented in its homeland debut a promising young American tenor, Dr. Treifger, lately returned from European study in Europe.

RUTH SLENCZYNSKI, the prodigious pianist, has been astonishing the music lovers of her native California, by her technique and musicianship. Though but eight years of age, she is said to interpret such pieces of the mature artist as the "Chromatic Fantasia and Fugue of Bach" and the "Sonata Pathétique" of Beethoven, and this as the second year.

COMPETITIONS

A SCHUBERT MEMORIAL OPERA PRIZE, providing for a debut in a major role of the Metropolitan Opera House, is announced for young American performers. The contest will be held in conjunction with the Biennial of the National Federation of Music Clubs in 1935, at Philadelphia, and conditions of entrance will be announced later.

I WONDER if it can be true!

But if I PRACTICE as I'm told, Perhaps, when I AM VERY old, I'll PLAY as Mother does for me And fill my SOUL with joy and glee.

And then my LISTENERS will HEAR The TONES come rippling, soft and clear; And deep, rich, sweet MELODIES, And gentle, light HARMONIES.

MUSICAL BOOKS REVIEW

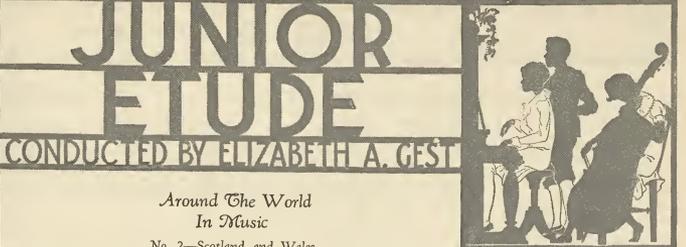
The Hymnal. Published by a authority of the General Assembly of the Presbyterian Church in U.S.A. Verses whose expressive range comprises the widest variety of styles, and tunes which follow, in every best and in every best, the best of the words are presented in this compilation. The categories are: "The Hymns of the Church," "The Hymns of the Church," "The Hymns of the Church," "The Hymns of the Church."

The Left Hand Lesson

IT HAPPENED that one day Marjorie burned her right hand—never mind how. Her mother quickly bandaged it, saying, "How would you like it? Tomorrow is music lesson day!" Marjorie thought it would be a good plan to miss a lesson, but her mother thought otherwise, so the next day, when Miss Allen saw the bandaged hand, she explained, "Well, that is too bad, but it will give us an excellent chance for a left hand lesson. You know the left hand is weaker than the right, anyway, and should have lots of extra work."

The Voice: Its Production and Reproduction

THE DOUGLAS STANLEY and J. P. MARFIELD by the authors have given a great plan in the direction of the voice. The scientific origin of the singing and speaking voice, with gradual and logical steps, is seen in this compilation. The categories are: "The Hymns of the Church," "The Hymns of the Church," "The Hymns of the Church," "The Hymns of the Church."



On Mother's Day

By FLOY LAWRENCE EMMOFF. Love to hear my MOTHER play, For all her MUSIC seems to say: Such lovely things of BIRDS and TREES And RUSTLINGS of a summer breeze.

Her pretty FINGERS fly along, THEY'RE SO SURE, THEY'VE never wrong; Bright happy TUNES that make one glad, And SLOWER things so sweetly sad.

She says that LIFE is just that way; Sometimes it's sad AND sometimes gay. A little SUN, a little SHADE— That is how OUR days are made.

I think the FAIRIES came one day And taught my mother how to PLAY; They waved a WAND and it was done, TO LEARN that way would be such fun!

She says she PRACTICED just like me, And watched her FINGERS carefully, And learned her SCALES and COUNTED, And I wonder if it can be true!

But if I PRACTICE as I'm told, Perhaps, when I AM VERY old, I'll PLAY as Mother does for me And fill my SOUL with joy and glee.

And then my LISTENERS will HEAR The TONES come rippling, soft and clear; And deep, rich, sweet MELODIES, And gentle, light HARMONIES.

THE HIGHLANDS OF SCOTLAND

CONDUCTED BY ELIZABETH GEST

Around The World In Music

No. 2—Scotland and Wales

It is not a very long trip from London north to Scotland and most people go on the popular express train called The Flying Scotsman.

There is a lot of history written in the soil of Scotland but most of Scotland's contribution to the history of music consists of a rich store of folk-musical tunes.

In the Scotch folk-music can be traced some Celtic features, such as the lilting rhythm of dotted notes, sometimes the long trill before the short and sometimes the short before the long. And much use is made of the five-toned scale, called the pentatonic scale, as, C, D, E, G, A.

SCOTCH RHYTHM

The bag-pipes use this scale a good deal and the bag-pipes are certainly Scotch! Nothing is so thrilling to a real Scotsman as a bag-pipe band with big drums.

The bag-pipes are peculiar in their construction and produce a droning accompaniment (on one, or sometimes two, pipes without in tune) to the melody, which is played on similar pipes having holes.

Many of the poems of the Scotch poet, Robert Burns, have been set to music and are sung the world over.

Mendelssohn visited Scotland on some of his travels, and while there he attended the annual competition of the Highland Pipes; he visited some of the scenes of Scotch history; he visited some of the scenes of Scotch history; he visited some of the scenes of Scotch history.

All of the melodies mentioned, and others, can be obtained in simple piano arrangements which you can play at your club meetings; for instance, Annie Laurie, in Preser Edition, No. 1352; Blue Belle of Scotland, arranged for four hands in Preser No. 1935; My Bonnie, No. 1352; Robin Auld, arranged for left hand alone, No. 1352; Auld Lang Syne, No. 1434.

And then there are many records to listen to, such as Comin' thro' the Eye, on Victor, No. 1146, sung by Marjorie Taylor, Loch Lomond, sung by Lauder on Victor 925; Old Scotch songs and Annie Laurie, sung by McCormack, are on Victor 1305 and a medley of Scotch songs may be heard on Victor 45787. Victor Medley No. 49 presents bagpipes.

Wales is such a tiny bit of a spot on the globe that it would scarcely be expected to contribute much to the world's music; yet it has done its share in contributing beautiful folk melodies.

The Welsh language is difficult and quite incomprehensible to strangers, and we seldom hear Welsh melody sung in its original tongue.

The Welsh people are fond of contests and every year they hold these affairs in large halls and call them Eisteddfods. Sometimes Eisteddfods are organized in America by the Welsh societies. In these contests prizes are given for singing, playing instruments and reciting poetry. These contests are more or less a continuation of the contests in the days of the Meistersinger, such as appear in Wagner's operas of "The Meistersinger" and "Tannhäuser."

The old Welsh harp playing on their harps were a counterpart of the troubadours of Europe. The Christmas carol, Deck the Halls with Boughs of Holly, is a Welsh melody, and another Welsh melody that every one knows is All Through the Night. The Ash Grove is another beautiful one. The March of the Men of Harlech is one of the Welsh patriotic songs. Handled used a Welsh melody in one of his operas.

It would seem that in the dark ages Wales must have become very modern in its music, because, according to a manuscript now in the British Museum, one of the Kings of Wales called a conference in the seventh century to reform the music of his day! But, of course, that was before the melodies we know today had been created, for certainly these beautiful songs would need no reforming!

DECK THE HALLS WITH BOUGHS OF HOLLY

recorded on Victor, No. 20993, and All Through the Night is sung by Richard Crooks on Victor and All Grove on 21266 (both Victor numbers).

Mendelssohn's Overture, "Fingals' Cave," is recorded on Victor, No. 9013 and Columbia, Nos. 6702D and 6703D, and his "Scottish Symphony" is on Columbia, Set No. 126.

"Saint Sainy's" "Scotch Lull" may be heard on Victor 7292.

Street Scenes

THE OCEAN GAMBSTER BY OLGA C. MOORE

Children gather quickly When they hear the tune Of the organ grand Some bright afternoon.

And they put their pennies In the monkey's paw. It's the most amusing Sight I ever saw.

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THE OCEAN GAMBSTER BY OLGA C. MOORE

JUNIOR ETUDE—(Continued)

JUNIOR ETUDE CONTEST

Mildred's Musical Diary

By NANCY D. DUNLEA

Mildred's chum, Betty, received a "Line-a-day" diary for her birthday.

"What do you write in it?" asked Mildred a little enviously.

"Oh," answered Betty, "I always write what the weather is, and lots of things that I do. It's lots of fun! It's so much fun to read it over after awhile. It makes you remember things!"

Mildred sighed and then forgot about the diary because Miss Kenyon came to give her her piano lesson.

But when her brother came home from school that evening, what was Mildred's surprise to hear him exclaim, "I'm going to keep a diary!"

"What are you going to write in it?" asked Mildred.

"You never could guess!" answered Robert. "No silly things like some girls write! Our botany teacher told us to keep a Field Note Book. And every day I'm going to write the things I see that help me learn botany. Just coming home I saw new budding leaves on the maple tree. I'm going to use my eyes and put down real things that I see, in my diary. I'll bet I see something new every day!"

"Oh," said Mildred to her mother, "I wish I had a diary!"

"What would you write in it?" asked her mother.

Suddenly Mildred remembered the story of the *Moonlight Sonata* that Miss Kenyon had told her that afternoon when she took her piano lesson. "I know, Mother!" Mildred exclaimed now. "I would write in my diary all the new things I learn about music! I would try to learn something as well as something new to set down."

"Do you learn something new every day?" asked her mother with a twinkle in her eye.

"Almost," said Mildred making a new resolve right then. "If you'll let me get one of those neat little leather books with loose leaves, so I can put in more paper when I need it, I'll show you!"

At the end of a week, Mildred's mother was so proud of what Mildred had written in what she called her "Musical Diary" that she showed it to Miss Kenyon. And here is what Mildred's piano teacher read:

My Gift for Mother's Day

By CARMEN MALONE

Quick and nimble fingers  
Weaving through the keys,  
Touching black and ivory  
Cs and Cs and Ds.

Supple, blithe-toned fingers  
Mingling melody,  
Tinkling off a gay tune—  
They belong to me.

May 1—Learned that all major scales of sharps are five steps apart. Easy to find G after C, and D after G.

May 2—I heard a lovely concert over the radio today. It was played by a girl named Miss Kenyon. She played *Edin Dance, Birding and the Butterfly*, all by Grieg. She told us a little about the Norwegian composer, too, how he liked to write about his country, the peasants and their dances.

May 3—We sang American folk songs in school today. I learned that Emmet wrote *Old Dan Tucker* besides his best known *Dixie*. The last song was published in 1860 with the title *I wish I was in Dixie*.

May 4—Took my piano lesson today and learned how to play staccato differently when there is a slur over it, plus the dot. The stroke is something like dusting, when you use budding leaves on the maple tree. I'm going to use my eyes and put down real things that I see, in my diary. I'll bet I see something new every day!"

May 5—I read that Lowell Mason of New England was really the father of "community singing" because he established singing schools and taught people to sing from notes. He also established the Academy of Music in Boston which started the teaching of music in the public schools of America.

May 6—It's so hard to practice now with the metronome, because today in school the teacher played a photograph record of Beethoven's "Little Symphony in F," the allegretto or lively movement, and told us how the metronome was invented. I could hear the "tick" rhythm in the symphony.

May 7—I heard the harp over the radio today, so I looked in my music dictionary and learned that it has forty-six strings and that it is tuned in flats! The pieces that the harpist played were the *Sextette for Ladies* and *By the Waters of Minnetonka* by Lierneux.

The Junior Etude will award three pretty prizes each month for the best and nearest original essays or stories and answers to puzzles which are the subject for essay or story. They may be published in *The Etude*. It must contain not over one hundred and fifty words, and must be written in English. It must be written on one side of the paper, and may enter the contest the same age as the sender in the upper left-hand corner of the paper.

Why I Like to Practice (PRIZE WINNER)

Practice is the only thing that can lead to success, and I am sure that everyone who is interested in the study of music will want to know in practice how the student must overcome difficulties concerning the study of music. It is not that the student must first be able to play all the scales, but that he must first be able to play all the scales at a reasonable rate of speed all the scales.

When I am practicing the piano if one is going to hurry through the exercises, for most work, it is better to do the studies can be made perfect. At least one hour's practice is essential daily by every student. Thus we find that practice is the key to the success of a musical career.

GNABRA HENDERSON (Age 12), Canaan.

Why I Like to Practice (PRIZE WINNER)

I am taking staccato lessons and am very thankful I can get sufficient practice. I like to practice in the morning, but I like to play in correct position, with more ease, clearer tones, and I like to practice in the afternoon to control nervousness so that when I am asked to play at recitals or musical programs I can play a piece much better. I like to practice in the morning before I go to school on such occasions.

Without practice I would not have confidence in my playing, nor would I ever make a successful musician. Practicing is a useful pleasure and is never tiresome if done correctly. And the last and best reason why practice makes perfect and is the gateway to success.

WOLA SCHEINER (Age 12), North Dakota.

The address in the upper right-hand corner of the paper must be filled in. The Editor, *The Etude*, Office, 1712 Chestnut Street, Philadelphia, Pennsylvania, will be glad to receive the essays. The subject for the prize winners and their contribution will be published in the *Etude* in the month following the date of the contest. Do not use typewriters and do not have any corrections made. Competitors who do not comply with all of the above conditions will not be considered.

Why I Like to Practice (PRIZE WINNER)

I like music and I hope to become a musician. But in order to become one I must practice. Practicing is how we learn. I work because I enjoy playing pieces and look forward to the time when I can play them without a mistake.

One should not practice several hours one day and none the next, but a certain amount every day. Because of my own laziness, I cannot practice because I am so busy with school. I enjoy my practice hours. Very few fathers and mothers are enjoyed without some kind of music. I selected the piano for my musical practice. The more practice and labor I put into this, the more I shall expect to be rewarded in the future.

N. B. BILLY FORD (Age 12), Canaan.

HONORABLE MENTION FOR FEBRUARY

ESSAYS:

Marjorie Richards, Joan McLean, Martha English, Katharine Schmitt, Mary Elizabeth Garrett, Louise Hooks, Marjorie Schultz, Polly Gault, Jack Taylor, James Albert, Paul Franklin, Catherine Hedges, Tim Maloney, Mariet Adams, Betty Ferguson, Jane Albert, Paul Franklin, Myrtle Cooke, Elaine Bell, Virginia Roberts, Mary Elizabeth Garrett, Myrtle Adams, Carol Jean Mickie, Thelma House, Barbara Fritz.

LETTER BOX

DEAR JUNIOR ETUDE:

I wish you could see my violin that was made by hand by a native of Madras, India. It has two strings made of horse hair, in bunches like a violin bow. It is carved from a solid piece of wood about two feet long and has a peacock at the top. When the man finished making it he and his friends sat late in the night playing it and singing. The sound holes are underneath, and a piece of lizard skin is stretched across the top. It has five little gold strings under the horse hair strings, and they vibrate when it is played, and sound like someone humming. When you play it you hold it like a cello, but it sounds more like an alto horn. When we use it in a program, someone plays on it and the rest of us hum or sing.

My sister has a violin made in Japan, and, when she plays it, she wears a Japanese kimono.

From your friend,  
DAVID HAGEMAN (Age 10), Colorado.

DEAR JUNIOR ETUDE:

I am writing in behalf of the B Natural Music Club of Youngstown College. We have progressed so rapidly we are well known among the musical people of the town. Although organized but a short time, we have an ensemble of nine players, a quartet with a repertoire of twenty-five numbers which broadcasts frequently, and we are always ready with solos and duets when the occasion arises. We have made scrap books which we shall exhibit at our annual recital. Once a month we have an open meeting when we invite our friends. We conduct contests, musicales and other affairs.

From your friend,  
SHIRLEY MYEROWICH,  
Ohio.

Stuntman Puzzle

By MAXINE FUNDERBURK (Age 14)

BREN with the last letter of the last line. T. Follow the King's Move, that is, one square at a time in any direction, and find the names of musical instruments. Every letter must be used once and the path is continuous.

R N U G O N  
I A C I  
E N A T N P  
T O I O R E  
I V G R B M  
T H J N G R  
R E A B A T

Letter Box List

Letters have also been received from the following, which, owing to lack of space cannot be printed:

Barbara Ann Donohue, Mildred Hill, Margaret Tibbet, Rebecca Peterson, Margaret Dorothy Baker, Frances Maynard, Evelyn May, Elizabeth Peterson, Margaret Malone, Mildred Herberberger, Miriam Birch, Mary Jean McCarthy, Elizabeth Jones, Myrtle Newman, Ruth Johnson, Eloise Siebo, John Kosza, Boris Kozler, Elizabeth Brock, Joan McLean, Helen Davis, Heister A. Beach, Maybelle Burdick, Marlon Davidson, William Reade, Marlene Dume, Alma Stokes.

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